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# WITH A VOICE OF SINGING

*A history of the Lenoir-Rhyne University A Cappella Choir — 75 years of making a joyful noise*

written by
Jeff L. Norris

SPECIAL COLLECTION

# With a Voice of Singing:

*A 75-Year History of the*

Lenoir-Rhyne University A Cappella Choir

By

Jeff L. Norris

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## Preface

A history of the Lenoir-Rhyne A Cappella Choir was first proposed in 2005 by the Planning Committee for the 70th Anniversary Reunion of the choir. The collecting of personal experiences of choir members, it was suggested, could begin as a part of that three-day reunion with a view to publication of the history five years later, in connection with the choir's 75th anniversary.

I am indebted to many people who contributed to this project over the past five years. Dr. Paul Weber, James Gossler and Karen Blume Feezor, members of the 2005 Planning Committee, set the project in motion by identifying helpful sources of information. Dr. Weber also made available the resources of the choir library, and Gossler compiled informative lists and other data for use in writing the history. The vice-presidents of past choirs who prepared tour scrapbooks and the choir alumni who shared their experiences are among the many others who made the project possible.

Special thanks go to my wife, Catherine, a member of the 1948-52 choirs who conducted many interviews and helped set the tone by contributing from her personal knowledge of the choirs and choir members over many years. In addition she helped edit and proofread the narrative portion of the undertaking.

For the many tasks required to transform the manuscript into a finished product, I thank Dr. Weber. Despite illness and other responsibilities, he has worked to collect photographs, select designs and attend to the many other details of publication. Without his interest and contributions, the project could not have been completed.

**Jeff L. Norris**
Hickory, North Carolina
December 2010

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# INTRODUCTION

The sound of an a cappella choir, singing eight-part sacred music without instrumental accompaniment, came late to the campus of Lenoir-Rhyne College. But music in many forms enriched the early activities of the young institution and paved the way for a choral program grounded in the Lutheran tradition.

With the founding of Lenoir-Rhyne (originally named Highland and later Lenoir) came the sound of music. Pupils reporting for class at the small frame Hickory schoolhouse that first day of September 1891 were greeted by a faculty who – although heavily focused on classical studies – included Sallie Smyre, who for the first three years taught music and art, especially to the girls and to the younger students who had not completed their high-school level studies.

Not until the second year, however, when the faculty and students moved into the new two-story brick structure ultimately known as Old Main, did Smyre offer her instruction in a suitable environment. On the second floor, linked with two society halls and the commencement hall, was the music hall. At first, it was bare of furnishings except for a single piano borrowed from the college president, R. A. Yoder. The instrument served the music needs until donors came forward later with a second-hand piano and an organ. But the piano, unfortunately, had to be replaced at the end of the year.

Although Smyre resigned after three years, in 1894, the music offerings continued. Over the next seven years, the instruction was shared by Nellie Hoshour, Blanche Little, Tina McIntosh and the president's daughter, Lela Yoder.

In addition to the formal music instruction, at least two music organizations performed on the campus during the first decade. In December 1893, Robert L. Fritz, the math professor who had returned from graduate study at Johns Hopkins a few months earlier, organized a group of boys into a pep club called "Maenner-Chor and Glee Club." There were twenty student members; the professor served as president. Although meetings of the all-male club were private, a music instructor – often a woman – accompanied at the organ. The club's object was "to develop the music talents of its members, and to furnish an opportunity of spending many of their leisure moments together. Special attention [will be] given to vocal music, to singing standard college songs, etc., and a chief end shall be to inspire and cultivate a genuine college spirit among the students, to relieve somewhat the monotony of student life and to furnish as far as possible amusement for the whole school and its friends." (Norris, *Lenoir College*, p. II-79-80)

The group is credited with creating the institution's first college cheer:

Hurrah! Rah! / Rah! Hurrah!
Hurrah! Rah! / Excelsior! Lenoir!

Some of the faculty thought it a "little savage," but young Fritz assured them it would become civilized with use.

The other musical organization was instrumental. Early commencement programs described the group variously as an orchestra and a band.

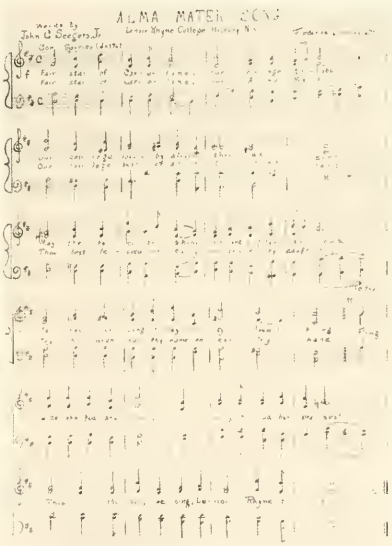
By 1908 the small campus boasted two vocal groups. A College Chorus, together with Fritz's Lenoir Maenner Quartette and an orchestra, provided music for the Thanksgiving service in the Old Main auditorium.

Three months later the College Chorus had taken the name Lenoir College Choral Society and joined the Maenner-Quartette and others in a campus concert on Feb. 17, 1909. Among the other presenters were the Oakview Orchestra (named for the girls' dormitory on campus which also housed music studios), several pianists, a vocalist, violinist, violin quartet and a reader. The chorus sang three numbers: "The Sweetest Flower that Blooms" (Hawley), "In This Hour of Softened Splendor" (Pinsuti), and "Gypsy Chorus" (Balfe).

The following year, in 1910, the chorus gave way to the organization of a glee club, adopting a name which continued in use 15 years. It was initially directed by Eleanor Stecher amid rumors of possible off-campus trips for the club.

During the early and mid 1920s, the glee club each spring produced a popular, light opera which it staged in Hickory and took on a tour of nearby communities. Among the productions were "Patience" (Gilbert & Sullivan) in 1921, "The Bohemian Girl" (Balfe) in 1922, "The Mikado" (Gilbert & Sullivan) in 1923, "The Marriage of Nannette" (Agnes Emelie Peterson and Lois Woodson Curtis) in 1927, and "Lelawala" in 1928.

The tours, usually planned by a student manager, ranged from four to ten days but strayed no farther than 75 miles from the campus. Among the usual tour stops were Kings Mountain, Cherryville, Lincolnton and Gastonia. The venues, according to the singers, ranged from "fine modern auditoriums" to "poor lighting, and impossible acoustics." (*Lenoir Rhynean*, Mar. 11, 1927, p. 2)




*Frederick Stanley Smith composed the music for the Alma Mater*

Many performances were staged on day trips, the two-dozen singers returning to Hickory following the evening presentations. In 1928, however, the cast of "Lelawala" spent four days on the road with overnight stays in the homes of Lutheran hosts. They made appearances in Kings Mountain, Lexington, Albemarle and Salisbury. The entourage for the Indian comic operetta traveled in three large buses crammed with scenery, costumes, "trunks, wigwams and stumps" and sometimes staged afternoon "ballyhoo" parades to promote the evening entertainment. (*Lenoir Rhynean*, Apr. 27, 1928, p. 1, 3)

A new director in 1928 brought a different format. The new director was Frederick Stanley Smith, a graduate of Lebanon Valley College and a noted organist and composer who joined the college faculty as head of the music department. His arrival brought increased glee club activity. The students were divided into two glee clubs - a boys' club of 25 singers and a girls' club of 48 - with separate organizations and rehearsals. The groups sang separate selections in a joint concert, merging at some point to sing jointly. In addition to a Christmas concert and participation in nearby church services, the clubs presented an April concert in Hickory Auditorium, and about twenty representatives took it on tour to Cherryville, Kings Mountain, China Grove, Concord, Statesville and Maiden. They also broadcast a 30-minute radio concert from the studios of WBT on a trip to Charlotte which left time for some of the singers to explore the city and even try out the new escalator in Efird's department store.

Joining the boys' glee club the following year and appearing in many concerts as a separate entity was a male quartet formed by four freshmen when they were high school juniors at Spencer. The unit included Fred Holt, first tenor; Harry Mooney, second tenor; Brown Trexler, baritone; and Ralph Chandler, bass. As a part of the Lenoir Rhyne Glee Club, the quartet sang in many of the local concerts as well as the two short tours which replaced the single major tour of the previous year. The November tour included concerts in Salisbury and High Point and a radio broadcast in High Point; the May tour took the singers to Kings Mountain and Concord.

Smaller clubs and major works marked the 1930-31 season for the singers. The girls' glee club, rehearsing on Monday afternoons, numbered fifteen, and the boys' club, rehearsing on Tuesday afternoons, numbered twelve. Joint rehearsals were held on Wednesday afternoons. Their concerts featured "One Hundred Fiftieth Psalm" (César Franck) and "Seraphic Song" (Anton Rubinstein), the latter with violin solo and obbligato played by Henry Amme. An added feature was a humorous sketch, "The L. R. Glee Clubs On the Air," written for the clubs by Joe Moretz. The fall one-week tour took the clubs to Burlington, High Point (for both a concert and a radio broadcast), China Grove, Kings Mountain and Cherryville, followed by a home concert at Hickory High School. The singers traveled in three private automobiles and the college's seven-passenger Pierce Arrow. The Burlington concert was in the Municipal theater; the others were in high school auditoriums.

Smith began his fourth and final year at Lenoir Rhyne with further changes in the glee club program, changes foreshadowing some characteristics of the college's future vocal program. "There will be no troublesome evening clothes:" the student newspaper announced, "the singers will all wear vestments. All the numbers will be memorized so that the singers can give their undivided attention to the director." (*Lenoir Rhynean*, Oct. 2, 1931, p. 1) In a first-time description of the organization as a "choir," the paper later added: "In order that the choir may have the benefit of an organ to accompany it, the concerts are to be given entirely in churches. Besides the choruses, there will be piano, vocal, organ, and violin solos." (*Lenoir Rhynean*, Nov. 20, 1931, p. 1)

The fall tour began on a Sunday evening, Nov. 22, before an audience of 800 in the First Baptist Church of Gastonia. It resumed the following weekend with a Saturday evening appearance at First Lutheran Church in Albemarle and concluded on Sunday with an appearance at the morning worship service in the Village Chapel at Pinehurst (where Smith served as staff organist) and an evening concert at the new St. Luke's Lutheran Church in Charlotte. The program consisted of organ music, vocal solos with violin obbligatos, violin solos, piano solos, and mixed unaccompanied and accompanied choruses. (*Lenoir Rhynean*, Dec. 4, 1931, p. 1) In the spring,

the singers returned to Pinehurst for a return engagement on Palm Sunday.

Dr. Dingley Brown, a graduate of the London College of Music, replaced Smith on the college music faculty in 1932 following twenty years of similar responsibilities at Wesleyan College for Women in Georgia, Meredith College in North Carolina and Lincoln Memorial University in Tennessee.

During Brown's first year at Lenoir Rhyne, the glee club members made monthly public appearances but the venues, programs and composition of the group were often different. The girls usually wore informal white dresses and the boys dark suits. The repertoire included sacred and secular selections, often depending on whether the venue was a church nave or school auditorium. In November, the choir appeared at Holy Trinity Lutheran Church in Hickory in connection with a student service. In January it sang at a Hickory High School chapel program and presented an evening concert at Balls Creek high school auditorium. February took the singers to Taylorsville high school and March to Lenoir. The April appearance at St. Luke's Lutheran Church in Charlotte featured a sacred cantata, "Eternal Life." The season ended May 21 with an afternoon appearance at Kimball Memorial Lutheran Church in Kannapolis and an evening program at St. Mark's Lutheran Church in China Grove.

Another cantata, "The Kingdom of God," (E. K. Heyser) was the featured presentation of the glee club in 1933-34. It was sung twelve times over a six-week period starting in mid March, with two concerts each Sunday, one in the afternoon and one in the evening, all in Lutheran churches. The six trips took the singers to Mooresville and Statesville, Rockwell and Salisbury, Concord and Charlotte, Cherryville and Lincolnton, Kings Mountain and Gastonia, Kannapolis and Concord. Concluding the season were two additional concerts, one in Hickory at Holy Trinity Lutheran Church on May 6 and the other at Granite Falls on May 13. The touring group, appearing in

*Smith introduced the 'Vested Choir' in 1932 and said it was "essentially an a cappella choir."*

black robes and white cottas, was composed of 17 women and nine men.
In addition to the cantata, the group's repertoire included a secular program presented at events in the Hickory vicinity and selections sung at commencement and other campus events.

Highlighting the 1934-35 season was another cantata, "Jehovah" (Lerman), consisting of choruses, solos, quartets, and duets with Brown at the organ. The tour by 16 women and seven men opened Mar. 10 at two Newton Lutheran churches, St. James and Beth Eden, followed on succeeding Sundays with appearances at Dallas and Lincolnton, Concord and Landis, Troutman and Statesville, Granite Quarry and Mooresville, Concord and Charlotte, China Grove and Kannapolis. The home concert was presented at the Corinth Reformed Church in Hickory. Soloists were Margaret Troutman, Margaret Fisher, Eunice Drum, James Coates and Elwood Carpenter.

The retention of Brown on the music faculty, however, did not continue. Although his direction of the glee club was widely heralded, he taught no courses or private lessons and his employment earned no income for the institution. President P. E. Monroe reasoned that even his $500 salary, the lowest in the faculty, could not be justified, and his services were given up for those of someone who could direct and teach.

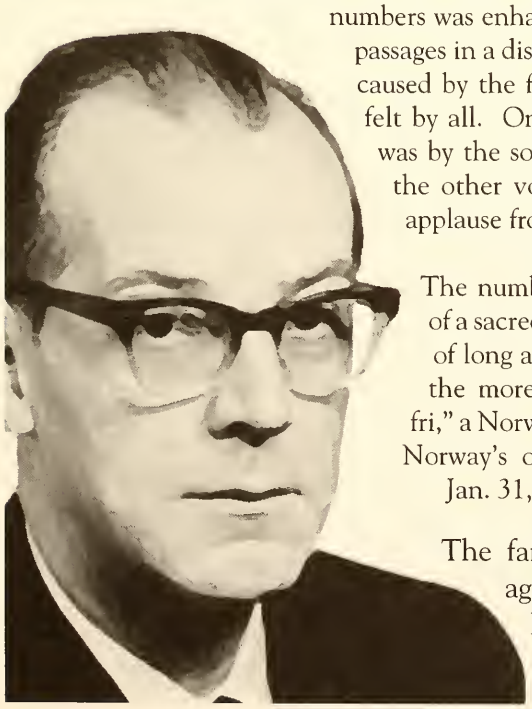
When P. E. Monroe assumed the presidency of Lenoir Rhyne in the summer of 1934, the envy – and pride – of many Lutheran colleges in the nation was the distinctive music and the unusual success of the St. Olaf Choir.

The choir, composed of students attending St. Olaf, an undergraduate Lutheran college in Northfield, Minn., was noted for its a cappella singing of memorized sacred music. Directed by F. Melius Christiansen, it had toured the U. S. and Europe to wide acclaim since 1911. It had already sung 35 concerts in Europe when, in June 1930, the choir sailed for Norway to participate in festivities commemorating the 900th anniversary of the establishment of Christianity in that country.

Prior to the Norwegian trip, the choir sang in Charlotte on Jan. 30 and was heard by many Lenoir Rhyne students and faculty. The Charlotte concert was picked by Lenoir Rhyne as one of its lyceum attractions of the 1929-30 year, and it funded half the ticket and transportation costs for those choosing to attend. More than 200 students and faculty members accepted the offer and traveled to and from Charlotte on a special train that picked them up and returned them at the Hickory Flour Mills crossing near the Lenoir Rhyne campus.

The concert reviewer for the Lenoir Rhynean was impressed:

> The vast assembly gathered in the Armory-Auditorium was thrilled. The hearts of the audience beat as one, while the spellbound listeners sat through a concert of celestial music . . .
>
> Dr. Christansen [sic] was complete master of the fifty-five voices during the entire performance, which was unaccompanied. The beauty of the numbers was enhanced by the rendering of pianissimo passages in a distinct but quiet manner, yet the thrill caused by the forceful rendition of other parts was felt by all. One of the most perfect performances was by the soprano, whose solos accompanied by the other voices brought forth many rounds of applause from the delighted audience.
>
> The numbers of the program were altogether of a sacred character, principally by composers of long ago, Bach, etc. However, all enjoyed the more modern "Guds Sön har gjort mig fri," a Norwegian folk song, composed by Grieg, Norway's own musician." (Lenoir Rhynean, Jan. 31, 1930, p. 1)



The famed choir toured in the South again in 1931 and 1932 and in the East in 1934.

Monroe, with a view of similar choral music on the Lenoir Rhyne campus, wrote during the early months of his presidency to St. Olaf College requesting the recommendation of a music graduate who had sung in the St. Olaf Choir. At the 1935 spring meeting of the Board of Trustees, he reported his findings, and his own recommendation:

> I recommend that Mr. Kenneth Lee be elected a member of the Music Faculty at a salary of from $1,250.00 to $1,500.00, the exact amount to be determined in negotiating with him. Mr. Lee has his degree in Music. He is highly recommended by Dr. Christiansen, head of the Music Department of St. Olaf College in Northfield, Minn. He was most highly recommended by Dr. L. W. Boe, the President of that institution. Mr. Lee graduated from St. Olaf College June 1933. He spent four years with the World Famous Choir of St. Olaf. He was one of the leaders not only in music but in the management of the choir. Mr. Lee has lived and worked in a Lutheran Musical atmosphere and I believe that from all I can learn he has the ability and personality to meet all demands here. At the present time he has a private studio in Chicago and is organist at Wicker Park Lutheran Church, Chicago. (Board of Trustees Minutes, Mar. 12, 1935, p. 2)

Kenneth Burdette Lee, a native of Hawley, Minn., was born July 13, 1912, to Nels Andreas Lee, a Norwegian immigrant, and Mary Eloise MacMillan. His innate interest and talent in music led everyone, including himself, "to take for granted that I would go into music," he would later observe. (*Hickory Daily Record*, May 16, 1970) In nearby Northfield, he became a friend of the Christiansen family, studying while a high school student under the same piano teacher with Christiansen's son, Paul, who would later become director of the Concordia College Choir. Sharing a common music interest, the two youth entered St. Olaf, sang in the bass section of the choir directed by Paul's father, and studied directing and choral work under his guidance. Lee, who also served as leader of the choir's bass section, graduated with a bachelor of music degree in piano and public school music and a minor in German and voice.

Moving to Chicago, he assumed duties at Wicker Park where he served not only as organist but as choir director and director of musical activities. In addition to his private instruction duties, he pursued other musical interests, including performances in a vocal quartet formed with three friends. But after two years in Chicago, he welcomed the bid to Lenoir Rhyne: it fulfilled a lifetime ambition to teach music in a small school.

Within weeks of his arrival in Hickory, Lee immersed himself in musical projects on campus and off. At a welcoming dinner for the entering freshman in the college refectory, he was not only introduced but he provided the entertainment with two vocal solos and a piano selection, making "a splendid debut before his future students with his mellow tenor voice." (*Lenoir Rhynean*, Sept. 13, 1935) He appeared as guest soloist for worship services in Hickory, Lenoir and Cherryville. He sang at meetings of the Hickory Music Club and the Mozart Club of Lenoir and was soloist at a banquet honoring the state president of the National Federation of Music Clubs. He conducted a class in church music for the Lutheran synod's School for Church Workers, and he organized rehearsals of the Hickory Community Choral Club. He helped students write a pep song and directed the college band (starting only with three clarinets, an alto (sic), a base (sic) and a trombone). He even agreed to teach the Young Ladies Class in the college Sunday School.

Not only his energy and skills attracted attention on the small 353-student campus. He lived on the first floor of the Highland Hall boys' residence, ate with the dormitory students in the refectory and was not much older than those he taught.

And, as Jeanne Setzer Taylor recalled years later, "everybody thought he was so good looking, and

everybody just fell in love with him." (Interview, Mar. 23, 2006)

Mary Kathryn Frye Hemphill, a pre-collegiate piano student, agreed:

> I remember when Mr. Lee came to the campus. It was so funny because I was eleven years old, and at that age you were not impressed with handsome young men particularly. You could just kind of take it as a matter of course. Well, all the grownup females were falling all over themselves over Mr. Lee. It was just ridiculous. I can well remember how they would talk about it in my presence thinking I wasn't paying any attention, but I thought they all so silly. Of course, now, as an adult, I can appreciate their feelings because he was a very kind and generous person, as well as very handsome. (Traces II, Lenoir-Rhyne College Oral History Collection)

Plans for "the a capella choir to be developed this year" were announced early in the fall semester by Lee through the student newspaper:

> All students are eligible for membership and are urged to present themselves at Mr. Lee's studio in Russell hall, if they have not already done so. All music students are required to try out for membership in this organization.
>
> The choir which will fill the place of the glee club, will model its singing and style after the famous St. Olaf Lutheran choir directed by Dr. F. Melius Christiansen.
>
> For those who are doubtful as to the meaning of the word, a capella is derived from the Italian style of choral singing - 'without accompaniment.' (*Lenoir Rhynean*, Sept. 20, 1935, p. 1)

Lee hoped to enlist for the choir 60 students, but he settled for 46 - 32 girls and 14 boys - sixty percent of them from the freshman class. Cline Harbinson was named president, George Schott served as vice-president, and Nell Lipe was elected secretary-treasurer.

In addition to Lipe, the treble singers included Charlotte Bame, Helen Beam, Annie Boland, Nancy Carpenter, Margaret Fisher, Elizabeth Killian, Josephine Mauney, Matalene McRee, Ola Mae McSwain, Frances Miller, Alice Moretz, Stella Morgan, Elizabeth Ridenhour, Nell Rollins, Inez Seagle, Jeanne Setzer, Margaret Shelby, Frances Shuford, Lydia Turbyfill, Elaine Von Oesen, Hazel Whitener, Frances Wike, Annie Lee Winget and Ruth Wright. (Names of the other seven girls are not known.) In addition to Harbinson and Schott, the boys in the choir included Daniel Beal, John White Bostian, John Cobb, Joseph Fritz, W. K. Mauney, Jr., David Miller, Paul Shue, Huit Smith, Dowie Stoner, John Suther, Dickson Taylor and Bernard Trexler.

The choir made its debut on Dec. 8, a Sunday afternoon, at a union Christmas service at Corinth Evangelical and Reformed Church. The event, sponsored by the Hickory Music Club, included music by the choirs of the participating churches. The college choir sang two selections: "Today there is Ringing" and "A Lullaby on Christmas Eve." Both selections were composed by Christiansen, whose music would become a signature of Lee's choirs. That evening the choir sang the same numbers at the student vesper service in the college church, St. Andrew's.

The new choir sang its first full concert Feb. 23 at the First Methodist Church. Dressed in black robes and white cottas, the singers presented a program in three parts. In addition to the two Christmas numbers, the program included four other arrangements by Christiansen: "Lamb of God," "Hallelujah to the Lord," "Sunbeam Out of Heaven," and "Beautiful Saviour." Completing the program were selections by three other composers: Dimitri Bortniansky ("Cherubim Song"), Hauptmann ("Thou Art My Salvation"), and Peter C. Lutkin ("Benediction").

*The first year of the A Cappella Choir, 1935-1936.*

Writing for the student newspaper, a local music critic praised the performance:

> In Mr. Lee's selection of numbers the choir had a thorough understanding of the music chosen for the program, and applied the tone quality to suit the character of the song. One of the outstanding features of the work of the choir was the effect produced by the crescendo and the diminuendo on the same tone; also the fine attacks and finish of each phrase. Throughout the program the effect obtained by humming added color and beauty to the work. The voices of Misses Helen Beam and Peggy [Margaret] Fisher in the obbligato parts lent variety and enjoyment to the program. The town of Hickory as well as the college is fortunate in having a musician of Mr. Lee's ability to train their young people." (*Lenoir Rhynean*, Feb. 28, 1936, p. 1, 6)

The initial concert was followed three weeks later, on Mar. 15, by a concert at the Methodist church in Granite Falls and, on Mar. 22, an evening home concert at Holy Trinity Lutheran Church in Hickory. Subsequent Sundays in March, April and early May were devoted by the choir members to day trips by charter city bus to Lutheran churches in the area. Typically, the choir sang at one church in the afternoon, another in the evening, enjoying in between an evening meal at one of the host churches. Concerts were sung in Gastonia, Lincolnton, Concord, China Grove, Kings Mountain, Charlotte, Cherryville and Salisbury prior to a closing concert at Landis on May 17. The Gastonia trip included a visit to the state orthopedic hospital where the singers visited the wards and sang to the children patients.

The following year, Lee reduced the Christiansen tone of the concert program and increased the total number of selections from nine to thirteen. Christiansen selections were still present: "Sunbeam Out of Heaven" was carried over from the previous year, and two others ("Hosanna" and "From Heaven Above") were added. But other composers were heard: in addition to the Hauptmann and Lutkins selections carried over from the previous year, the choir sang "Agnus Dei" (B. S. Kalinnikoff), "Sleepers, Wake" (J. S. Bach), three chorales, two Bohemian Christmas carols and a Finnish folk melody.

Appearances of the choir followed the pattern of the initial year, with participation in local worship services and community meetings in the winter followed by Sunday concerts in area churches during the spring. The year, however, was also highlighted by the participation of Lee

and the choir in the four-day Hickory convention of the North Carolina Federation of Music Clubs. Despite an emergency appendectomy two weeks earlier, Lee directed a state-wide chorus of 150 volunteers in a choir festival during the Apr. 14 opening session and directed the Lenoir Rhyne choir two evenings later when it appeared in a program featuring collegiate choirs and glee clubs of the state.

In 1937-38 the choir began its year early with appearances at two Lutheran events in October: the convention of the North Carolina Women's Missionary Society at Holy Trinity, Hickory, on Oct. 14, and a joint Reformation service at St. Mark's, China Grove, on Oct. 31. It was at the former event that Joan Whitener Andrews, a first-year alto, suffered her "most embarrassing moment." The choir sang two numbers at the convention. "Somehow," she recalled later in an anniversary greeting to Lee, "I failed to understand which was to be first, 'Beautiful Savior' or 'Wake, Awake' [Philipp Nicolai, arr. Christiansen]. I'll never forget the shocked look on your face when I started out with a good solid 'Wake' and everyone hummed the first note of 'Beautiful Savior.'" (1960 Greetings)

Membership in the choir the following year advanced to a new high of 56, stoked possibly by the campus rumor that the record 18-appointment spring itinerary would include a "first" for the choir: an extended overnight trip, for a concert in Wilmington. The rumor proved to be true. On Saturday, Apr. 22, 1939, the choir departed by bus from the campus in 5 a.m. darkness and arrived in Wilmington for a late afternoon broadcast on the local radio station and assignment to homes of the host congregation, St. Paul's Lutheran Church. The Sunday evening concert at the church was described by Susie Killian Cooke as a "most favorable impression. The church was packed, and various members said that the audience was one of the largest ever to fill the building. We aren't bragging, but everybody thought we were good!"

But the treat of the weekend, she noted, was a trip to Wrightsville Beach Saturday evening:

> Many of the choir members had never seen the ocean before, and I thought that one of them, whom we call 'Ostwalt,' was going into a spasm when he first looked. The temptation was too great, for before we knew it, the girls were taking off their shoes and stockings, and the boys were rolling up their trouser-legs, preparing to 'dobble' in the great Atlantic. I think it's hardly necessary that I tell you that practically all of the choir made a return trip to the beach Sunday afternoon, and that for many of them the 'dobbling' turned into actual 'dipping.' (*Lenoir Rhynean*, Apr. 28, 1939, p. 1)

According to Andrews, the 1938-39 season was memorable in two additional respects. In the fall, the choir members missed the famous Oct. 30 radio broadcast of Orson Wells' "War of the Worlds" because they were singing that evening at St. Mark's Lutheran Church, China Grove. In the spring, the concert at another St. Mark's, in Charlotte on Mar. 5, was marred by the fainting of several singers because of excessive heat in the chancel.

The following year the choir for the first time sang "Messiah" (George Frideric Handel). Aided by guest soloists from the community, the choir presented the work in December as its Christmas program for the Hickory community, starting a tradition that would be frequented throughout its history.

The tour concert program in the spring was also different: it contained none of the numbers sung the previous year. It included four arrangements by Christiansen, but the other eight numbers in the program were two chorales, two compositions by Bach, a Swedish folk melody, and selections

by Kalinnikoff, Alexander Gretchaninoff and Richard Kountz.

For the first time in its short history, the choir presented an out-of-state concert. On Saturday, May 11, 1940, the choir sang in Danville, Va. Members of the Lutheran congregation served an evening meal to the singers and housed them overnight in their homes. The following morning, the choir hurried to High Point in North Carolina where some of the members sang at the Immanuel Lutheran Church morning worship and the full choir presented its concert in the afternoon. The trip to Danville, according to Andrews, "took us only a few miles across the state line, but it was out-of-state, and we considered it notable." (Interview, Mar. 30, 2010)

Andrews also recalls the year as the season when Martha Lou Mauney Fisher, a first-year soprano, washed her surplice in celluloid starch (used to stiffen men's collars). "When she robed for a concert," Andrews said, "the sleeves were so stiff they stood straight out from the shoulders. She looked like an air-borne angel. Some of us had to force the sleeves down into a hanging position for her to squeeze in to her place in the row for the concert." (Interview, Apr. 27, 2006)

Among the thirteen concerts in 1939-40 was a Sunday evening presentation at Albemarle on Apr. 14 which became memorable because of a return-trip breakdown in one of the two chartered buses. Despite a late-night repair in Salisbury, the ailing bus limped into Hickory, sometimes pushed by the other bus, both arriving back on campus after 2 a.m. on Monday.

Although the 1939-40 program of all-new-songs was unusual, the choir introduced several new numbers each year. During the first eight seasons of the choir, about one-half of each spring program was devoted to selections the choir had not sung before. During the period 49 different numbers (all sacred, 14 by Christiansen) appeared on the tour programs. The most-frequently-sung selection was "Benediction," but it was sung in only four seasons. Other popular numbers, sung three times during the period, were two selections by Christiansen ("Clap Your Hands" and the eight-part "Beautiful Savior"), the Finnish folk melody "Lost in the Night" and Peter I. Tchaikovsky's "O Praise Ye God."

Lee, according to Mary Gladys Fisher Poovey, was a "fun director. We never came in when

*The 1939 A Cappella Choir with Lee in the center.*

Kenneth gave us the beat to come in. We were in Virginia with a concert, and the response he got after the concert, from some women who talked to him, was they thought it was real interesting how the choir got started. The first thing, you know, he would come in – the down beat – and about ten seconds later we would come in. We were supposed to come in when he said. We didn't. And I think he was always wondering if we were ever going to start." (Interview, May 1, 2008)

Ray McNeely, a later member of the choir who would eventually become director, never forgot the choir's hesitation in attacking one concert number:

> Kenneth had what we called a delayed beat. His beat was [down] here, and then [we] would come in, just like St. Olaf did. Well, the pitch was given - I can't remember where we were singing - and he gave the downbeat. Silence. He had the pitch given again, and he gave the downbeat. Silence. He did it one more time, and the same thing happened. He stepped aside. He stepped up to the choir and said, "Well, you going to sing the thing or not?" (Choir Reunion Dinner Remarks, Apr. 29, 2006)

Poovey also recalled the awesomeness of a first rehearsal:

> When I was a freshman and made the choir – and didn't know whether I would or not – the first choir rehearsal I went to, he had the piano on the stage in that small assembly room in the Ad Building. He went to the piano, gave the pitches, had already handed out the music, came up and started, and everybody started. We sight-read that thing almost to perfection! That's how quick the people were in the choir. Of course, they were older, and I was a freshman. But I was astounded that we could go through a whole piece of music without any accompaniment by sight-reading. And we were totally a cappella, never accompaniment. (Interview, May 1, 2008)

Alice Kipps Purcell, who joined the choir in 1940, a year after Fisher joined, was also shaken by the first rehearsal:

> I was a damnyankee greenhorn, an arrant outsider, when I arrived at L. R. almost two decades ago. Being 'accepted' for the A Cappella Choir was a shock, albeit a pleasant one. I vividly recall my bewilderment and terror at the first rehearsal when you launched the choir into a fast and furious 'Alleluia'. I thought I'd never catch up and was ready to scream from frustration when suddenly I realized that several other newcomers were, like me, silent and forlorn and that the veterans of former years were producing all that glorious sound. Preserve me from further such initiations, I mumbled to myself while frantically flipping the pages to find the place. Still, at the first rehearsal the following year I derived great satisfaction from the fright on the faces of the neophytes as we oldsters sang blithely and callously the fastest cotton-pickin' number you could dig up. (1960 Greetings)

Not only neophytes, but veteran choristers, were subject to pranks. "Once in a rehearsal," Purcell recalled, "you asked me (very unsporting of you, since I was not a music major) to take the podium for a number. I'm sure it was only the rankest collusion between you and the choir that produced (1) the grave-like stillness when I bravely attempted to start off the music, (2) the sustained notes when I tried to cut them off, and (3) the erratic shifts in tempo that bore no relation to my metronomic conducting."

Purcell continued:

> Yes, we loved the occasional display of your puckish nature and the boyish smiles you sometimes bestowed on us. In the long run, however, it was your serious side and your dedication to music that molded us into the praiseful Voice we were proud to be a part of. With something akin to awe I remember our unswerving attention to you. And even when you sat down facing us during the solo numbers of the annual "Messiah," our eyes remained riveted on you. What sort of enchantment did you practice on us, Fess? Indeed, the Pied Piper held no more sway over the children of Hamelin than did you over us. Such was our devotion to you and the worshipful music you represented.

In the summer of 1943 it became clear that Lee's direction of the choir would be interrupted. The United States, then in its second year of war with Germany and Japan, continued to draft young men into service and the 31-year-old Lee, like several of his faculty colleagues and many of his students, faced military service, despite the fact that he was then a married man. Less than a year earlier, in August 1942, he married Alice Moretz of Hickory, an alto who sang in the first two choirs he directed at Lenoir-Rhyne.

When students returned to the Lenoir Rhyne campus in the fall, Lee had already taken a leave of absence for duty in the U. S. Navy, and the college music and choir programs were under new direction.

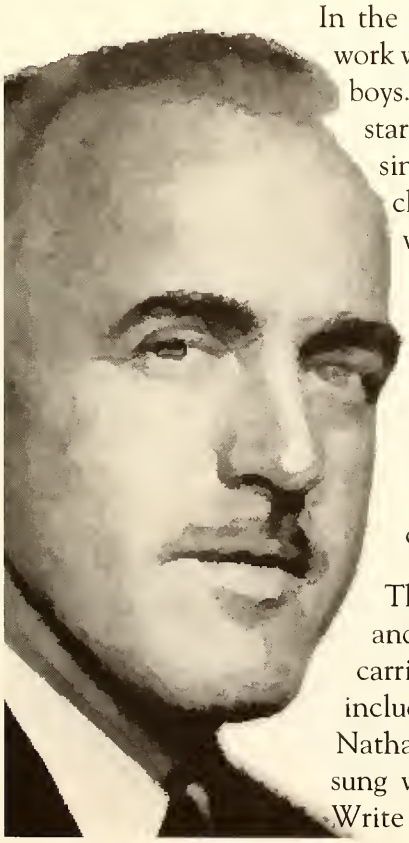
# HAROLD DICKENSHEETS

In the fall of 1943, Harold W. Dickensheets assumed duties as head of the Lenoir Rhyne music department and director of the choir program, replacing Lee who had taken a leave of absence to serve in the Navy.

Dickensheets moved to Lenoir Rhyne from Catawba College where he taught voice and directed the choir for six years. A native of Dayton, Ohio, he studied voice at Cincinnati Conservatory of Music before graduating from Westminster Choir School at Princeton, NJ., where he was tenor soloist of the choir for five years. On graduation from Westminster, he and his wife, Nellie Bostian of China Grove, assumed duties at the Tabernacle M. E. Church in Binghamton, N. Y., he as director of music and she as organist. Three years later, they moved to Salisbury.

While serving on the Catawba College faculty, Dickensheets was also active in community music activities. He was director of the Salisbury Choral club, president of the Salisbury Community Concert Association and director of music at the First Presbyterian church in Salisbury. He and his wife also conducted the music program each summer at the Lake Junaluska church assembly.

Dickensheet's choral work at Lenoir Rhyne was hampered by the war. The Selective Service draft gradually reduced the number of male students on the Lenoir Rhyne campus, leaving few boys to sing in the choir. In addition, gas rationing and the scarcity of tires precluded concert trips beyond the immediate area.



In the fall of 1943, the new director began his work with an a cappella choir which included 14 boys. But the male element vanished with the start of the second semester, the remaining singers were merged with those of the girls' chorus, and the "a cappella" description was dropped from the name. The new choir concentrated on the singing of Rheinberger's cantata, "The Daughter of Jarius," with solos by three sopranos and two contraltos. The cantata was sung in the spring three times: at St. Andrew's and Holy Trinity Lutheran churches in Hickory, and at Beth Eden Lutheran church in Newton.

The girls' chorus, enlarged to sixty voices and dressed in white blouses and dark skirts, carried over into the fall of 1944. Its repertoire included Albert Scholin's "God is a Spirit," and Nathaniel Bett's "Listen to the Lambs." Also sung were "Holy Lord God" and "So's I Can Write my Name" by Noble Cain, "As Torrents

in Summer" by Edward Elgar and "The Lord's Prayer" by Mallotte.

The prospect of limited appearances prompted Dickensheets to point out, at the beginning of the year, that "the purpose of the choir is not to just give concerts but to train young people to appreciate music also, especially choral music. It is one of the opportunities that the college affords to develop the cultural background of the students." (*Lenoir Rhynean*, Oct. 3, 1944, p. 1)

Despite the travel restrictions, there were public appearances. In the fall, the choir sang at St. Andrew's and Corinth Evangelical & Reformed churches in Hickory and at a state Lutheran Brotherhood convention in Salisbury. In the spring, it sang in Lenoir for a joint church music event and it appeared in Hickory at Holy Trinity Lutheran and First Methodist churches and at a convention of the state Federation of Music Clubs.

In the spring semester of the 1945-46 year, prospects for the music program brightened with the lifting of travel restrictions and the return of some war veterans to the campus. By late February Dickensheets had organized, in addition to the girls' chorus, a 48-voice mixed chorus. The mixed chorus, which included 26 singers from the girls' chorus, sang John Stainer's "The Crucifixion" five times during the Lenten season, twice in Hickory, twice in Concord and once in Lenoir. The girls' chorus, reduced to a 39-voice touring choir, sang spring sacred concerts at Lutheran churches in Hickory, Newton, China Grove and Kannapolis.

The concept of a mixed chorus, swelled to 70 voices, carried over into the fall semester of 1946-47. The chorus' major project was a presentation of "Messiah" Dec. 8 in Hickory City Auditorium. Used in the presentation were two pianos, played by Virginia McCall and Thelma Rast, piano instructors at the college.

For the second semester, Dickensheets formed a 46-voice, eight-part "A Cappella Touring Choir" which sang "The Crucifixion" in a spring series of presentations. The series opened with a four-day tour which began in China Grove on Sunday, Mar. 30, and continued on successive evenings in Kings Mountain, Cherryville and at the First Methodist Church in Hickory. On that tour, the program included numbers by the girls' chorus and a vocal quartet. Later in April, the a cappella choir completed its season with Sunday concerts in Morganton, Lincolnton, Statesville,

*The 1945 Girls' Chorus.*

Salisbury, Charlotte and Hickory.
The following month Dickensheets resigned as Lenoir Rhyne music department head to accept a position as church musician in Chevy Chase, Md.

Meanwhile, in Chicago, the founder and former director of the a cappella choir prepared to resume its direction. Lee, who left Lenoir Rhyne four years earlier for military duty, had served in the Navy 29 months as a chaplain's assistant stationed at Shoemaker, Calif., where he performed clerical duties and played the chapel organ and directed the choir. After discharge, he had returned to Lenoir Rhyne in January 1946 to serve as music instructor under Dickensheets, but only for one semester. The following year he had resumed his leave of absence to study in Chicago where he completed his master's degree at the American Conservatory of Music.

The return of Kenneth Lee to the choir podium in the fall of 1947 took place amid post-war changes which gave a sense of renewal to the total campus. The blossoming of the enrollment with veterans taking advantage of GI Bill benefits and the return of reasonable budgets and travel freedom allowed many areas, including the choir, to flex their muscles.

New robes for the choir replaced the white-over-black garments of earlier years. The maroon robes with cream-colored monogrammed stoles did not arrive before the choir's first presentation of "Messiah," at St. Andrew's on Dec. 10, but they were worn for the second presentation four days later at Holy Trinity. One of the new robes was worn by Lee, who in previous years directed in a business suit.

The spring concert program of eleven selections and four optionals included nine which were new to the choir repertoire. One of the new numbers, "O Day, Full of Grace" by C. E. F. Weyse and arranged by Christiansen, would become the choir's most frequently-sung selection: in a study of selections sung by the choir in public programs, James Gossler found that "O Day" was sung 45 times, tripling the frequency of any other number. The cheerful eight-part song of praise, filled with "embellished vocal lines ending with a strong declamation of Christian hope," would eventually become a concert tradition when choir alumni in the audience were invited to join in the singing. (Augsburg Fortress, The St. Olaf Choral Series)

The spring itinerary for the 56 singers set a new record in number of concerts (19) and included a three-day trip into eastern North Carolina for a return visit to Wilmington and a first-time presentation in Fayetteville. The eastern trip began a practice repeated the following two years. The 1949 spring tour included a five-day trip for return visits to Burlington and Fayetteville and first-time presentations in Greensboro, Raleigh and Rocky Mount. In 1950 the tour began in Winston-Salem and included stops in Greensboro, Raleigh and Fayetteville and a first-time visit to Sanford.

*The first tour out-of-state*

The 1951 itinerary led the choir on its first five-state tour. Traveling on two chartered buses, the 62 singers used their spring break for an eight-day tour that began on Sunday, Apr. 22, with concerts in Statesville and Burlington and ended the following Sunday with two concerts in Philadelphia, Pa. During the week the choir sang in Lynchburg and Harrisonburg in Virginia; Martinsburg, W. Va.; Hagerstown, Md.; and Pottstown, Pa. For overnight housing and a breakfast at each stop, the choir members were hosted, usually in pairs, by local Lutherans.

The transportation smoothness of the Philadelphia trip came to an end two weeks later when the choir, on its last trip of the season, traveled westward into the Smoky Mountains for a Sunday afternoon appointment at a small Lutheran church at Andrews, near the Tennessee state line. The experience stirred Miriam Oglesbee Ellison, a first-year soprano, to this poetic description:

The noise of voices filled the air With songs both nice and rotten.
Professor Lee was not on hand So morals were forgotten.

The driver was a serious one With eyes glued on the road.
He knew not what was going on Among the boisterous load.

The bus rolled on - we laughed and sang Until we breathed in smoke.
We told the driver of the news. He thought it was a joke.

So on we drove - around the bends, Our worried brows we mopped.
We yelled - "Your bus is burning And we think it should be stopped!"

"Open the windows - unstuff the cracks. I'm being asphyxiated.
"This seat is as hot as a boiling pot And I'm being evaporated."

The driver soon believed us And he stopped the flaming bus.
The songsters ran out all at once To help the poor man cuss.

The sun was hot - our throats were dry. We all looked for a spring.
If we found no water our throats would shrink And we would never sing.

Water here and water there. The sight of creeks did hurt.
Water here and water there, But it was filled with dirt!

The loud explosion made us jump. No casualties resulted.
The fire was hot - it had burned a lot And consequently busted.

The fire was out - we'd won the bout. We'd won our fight with fate.
We reached our destination Only ninety minutes late.

The Philly trip had lots of thrills Which we will not forget,
But they'll never equal the excitement That the trip to Andrews met.

*(Lenoir Rhynean, May 18, 1951, p. 1)*

A first-year bass, Jeff Norris, recalls how Lee's wry humor reduced the tension once the choir reached the concert site. "We hurriedly scrambled into the chancel as some of the original audience resumed their seats," he remembers. "It was an awkward moment when Professor Lee turned to face the patient listeners, but his comments broke the ice: 'Thank you for waiting. Because of the lateness of the hour, we will sing only a few numbers. The first seems especially

appropriate. It's a Yorkshire carol titled, 'We've Been A'while A'wandering.'" The choir, primed to sing, instead burst into laughter, and the audience joined in." (*Profile*, Spring 2006, p. 5)

Not only his humor, but Lee's personality and his dedication to music motivated the singers. "It is easy," wrote a contemporary choir member, Brady Faggart, in a 1960 anniversary greeting to Lee, "to remember the lighter times, the many smaller things which made our choir experience so full and memorable: the long bus rides in which you became 'one of us;' the evenings when tension and weariness of the tours were relieved by fun and fellowship; the memory of a director's face streaming with perspiration; of the finger pushing strayed glasses back into place; of the express gesture of criticism with finger and thumb placed on opposite sides of the nose; of the sharp glance when the male section was more interested in the girl in the third pew than in the director...

"Eight years later," Faggart continued, "we can appreciate the deeper contribution you made to our understanding and love of fine a cappella music. The chill is still present when we hear some of the anthems that inspired us even then. We still must restrain ourselves when we must only listen, for we have learned joy of singing to the glory of God that will not be satisfied by listening." (1960 Greetings)

Lenoir Rhyne College A Cappella Choir

In today's American civilization that so prevalently lacks proper emphasis upon the Fine Arts, the Lenoir Rhyne College A Cappella Choir and Music Department, under the capable direction of Professor Kenneth B. Lee, has made considerable progress in an attempt to present and interpret the world's great classics so all who hear can enjoy and understand their deep significance.

In order that more and more lovers of music can have access to the finer contemporary European and world classics, Lenoir Rhyne's A Cappella Choir has made tremendous strides in its personal appearance tours, giving thousands of listeners an opportunity to enjoy the finest compositions known to man. In addition to frequent broadcasts, including national and coast-to-coast outlets, thousands of miles have been traveled over eastern United

More recently, in May 1952, the fifty-eight voice choir, which consists of nineteen sopranos, fourteen altos, twelve tenors and thirteen basses, toured North Carolina, presenting as many as six performances in a single week. Usually a program consists of fourteen selections and six optional numbers, with both schools and churches used as concert sites. Numerous are the times that the A Cappella group is invited to participate in special programs during the course of a year.

Various other musical organizations on the campus have also contributed to a more universal musical understanding. The Mixed Quartet, the College Band and the Music Club, have in recent years, made tremendous strides forward in musical excellence.

All institutions of higher learning, whether college or university, have a direct and undeniable ministry in moulding and sustaining the environment, thought and culture of the community they

*The '51-'52 A Cappella Choir recorded the choir's first album.*

The choir's first record album was sung by the 1951-52 choir and released the following December. The music was recorded by the Protestant Radio Center of Atlanta and processed by the RCA Victor Company. The three red ventilite records were bound in an album picturing Lee and the choir and narrating a brief story of the choir. Eight numbers were recorded: "O, Gladsome Light" (Gretchaninoff, aff. Lindsay Norden), "Hodie Christus Natus Est" (Healey Willan), "Let All The Nations Praise The Lord" (Volckmar Leisring), "Lamb Of God" (Nikolas Decius, arr. F. Melius Christiansen), "Benedictus" (Franz Liszt), "Praise To The Lord" (F. Melius Christiansen), "Built On A Rock" (F. Melius Christiansen), and the Alma Mater. The albums were sold in the college book store for $4.50 ("$5.00 if mailed"). (*Lenoir Rhynean*, Dec. 11, 1952)

The album was the first of several recordings which would be made of choir selections. Seventeen years later, a long-playing 33 1/3 rpm stereo was recorded of the choir's home concert at St. Andrew's on Mar. 30, 1969. The recording was made by the Galaxie III Studios of Taylorsville and released later that year. The record, titled "Come, Let Us Sing," contained 18 selections and sold for five dollars.

Three years after the earlier out-of-state tour, the choir in 1954 made another northern trip, this time for nine days. The group revisited Lynchburg and Harrisonburg in Virginia but made first-time visits to Roanoke and Arlington in Virginia; Allentown and Easton in Pennsylvania.; Newark, N. J.; Wilmington, Del.; and Washington, D.C.
It was in Newark, according to Ernest Bolick, a third-year bass, that one anthem ended with an amusing touch: "The choir was building its sounds up to the last great chord, the voices became louder, higher, until the church was filled with the tones. Professor Lee directed, cut, and breaking the great silence that usually came was the voice of a lady finishing her sentence, loud and clear: '. . .was real good.'" (Lenoir Rhynean, May 7, 1954)

The season ended with the traditional Hickory home concert that prompted one of Lee's faculty colleagues, Dr. Albert Keiser of the English Department, to scribble a note on the back of the program. "Dear Professor Lee," he wrote, "We greatly enjoyed the concert Sunday night. It was excellent. I am wondering, however, if the great Christiansen, whose music I have admired since 1921, could not be retired, at least partially, for a year or two. It might add a refreshing note." (Music Department Scrapbook) In the spring concert program of the following year, the selections by Christiansen were reduced from four to one although the choir sang three arrangements by his sons, one by Paul and two by Olaf.

The choir's next out-of-state tour took the 1955-56 singers, for the first time, on a southern trip. Following eight Sunday concerts in western North Carolina, the choir opened an eight-day tour Apr. 22 with a presentation in St. Petersburg, Fla. During the week to follow, appearances were made in Savannah and Atlanta in Georgia and in five South Carolina towns: Charleston, North Augusta, West Columbia, Spartanburg and Newberry. All the presentations were in Lutheran churches.

The tour the following year later evoked for one choir member a memory of the traditional singing of "Happy Birthday" to Lee at each meal eaten in the host church. The singer recalled in particular a Winston-Salem kitchen crew "presenting him with a birthday cake because they thought it really was his birthday." (*Lenoir Rhynean*, Mar. 28, 1958, p. 1, 2)

In that same spring of 1957 the choir ended its 16-stop in-state tour on a high note by singing its home concert on May 19 in the new P. E. Monroe Auditorium on the college campus. The home concert, previously presented in St. Andrew's or other Hickory churches, was staged as the premier event for the opening of the 1600-seat facility. The auditorium continued to serve as home-concert venue for the next four years but in 1962 the event returned to St. Andrew's.

National exposure was accorded the choir in the fall of 1957 when it sang for the Columbia Broadcasting System radio broadcast of the "Church of the Air" on Reformation Sunday, Oct. 27. For the 30-minute broadcast, the choir sang two hymns, "A Mighty Fortress" and "Lord, Keep us Steadfast," and one anthem, "Salvation is Created" (Paul Tschesnokoff), all three pre-recorded in Charlotte in the studios of the CBS affiliate, WBT. The preacher for the broadcast was Dr. John Brokhoff, pastor of St. Mark's Lutheran Church in Charlotte. Although this was the first time the full choir sang on the radio program, a double octet from the choir had sung on an earlier broadcast, on Jan. 28, 1951, when Lenoir Rhyne President Voigt R. Cromer was the preacher.

In the spring of 1958 the choir drove north, making first-time visits to Newport News, VA.; New Kensington, PA.; and Teaneck, NJ.

Two years later, the choir returned to Florida, making first-time appearances in Jacksonville and Bradenton, and in Leesville, SC. A feature of the tour was the introduction of new choir robes. The three-piece ensemble included cardinal red faille gowns with white satin rabats and stoles.

The same year, 1960, marked the 25th anniversary of Lee's arrival at Lenoir Rhyne, an event celebrated by 250 choir alumni and friends who assembled in the Monroe Auditorium May 27 for a surprise party in his honor. In addition to the recognition, Lee was presented a scrapbook of personal greetings from former and current choir members and a gift of silver dollars for his long-planned trip to England and Norway, the birthplace of his father. The event, organized by a committee chaired by Catherine Bowden Norris, a soprano in the 1949-52 choirs, included a salute to Lee by Frances Miller Stirewalt, the senior member of the committee who sang in the initial 1936 choir:

> We are mindful of the extensive influence Kenneth has had since coming here. It was he who introduced a cappella singing to the college, the community, and to the Church in the South. He has demonstrated an uncompromising devotion to presenting the best in music. He has directed these choirs in presenting good music in its true and natural form. He has done it in such a way as to instill into the students a lasting love for singing.
>
> Not only is he a choir master, but he is also a master teacher. No one knows the hundreds of extra hours he has given to boys and girls for special help and for preparation for recitals. This teacher-student relationship soon develops into friendships. I suppose very few students have left the Music Department at LR without having confided in him some special problem. We were always granted a listening ear and wise words of advice.
>
> He possesses a warm magnetic personality made extremely colorful by his own particular brand of ready humor. He attracts not only students but also has a wide circle of friends from every age group. In the community he has given unstintingly of his time and talents to all.
>
> All these things he has done for 25 years with no thought of reward or recognition. If he has a fault it is his extreme modesty. He has given his all because of his deep love for music, for teaching, and for people. (1960 Lee Party Scrapbook)

*Lee conducts the '69-'70 choir in P.E. Monroe Auditorium.*

*The '63 choir rehearses in the new Mauney Music Building choral room.*

The following September, the 1961-62 choir began rehearsals in the 175-seat choral room in the newly-opened Mauney Music Building. No longer were rehearsals scheduled in the small auditorium of the central administration building or the old St. Andrew's church building which was vacated by the congregation in 1951 and later used by the college for various activities. The new two-story music building provided a roomy home for the Music Department. It became home for the choir where space was provided not only for its rehearsals but for its music library, a choir office and storage space for robes and other equipment.

The 1962 spring tour took the choir again northward for appearances in Virginia, Maryland, Pennsylvnia and New Jersey with first-time visits to Martinsville, Va., and Ellicott City, Md.

In its 1963 tour the choir presented only six concerts and only one of them, the home concert, was made in North Carolina. The four-day out-of-state tour took the singers to five first-time visits in the Ohio valley: Jeffersontown in Kentucky, Peoria and Northbrook in Illinois, and Springfield and Columbus in Ohio.

Scheduled on the heels of the 1962 New Jersey tour, the 1963 tour into Ohio signaled a shift in the pattern of alternating in-state and out-of-state tours. The shift acknowledged an achievement, over the years, of visiting most of the North Carolina communities where Lutherans resided; the choir had sung in 55 different Tar Heel towns, many of them more than once. The shift also recognized that the choir, with its two-fold mission of promoting Lenoir Rhyne and fostering an appreciation for the music heritage of the liturgical church, should sing more in the other home states of its students.

The following year the choir's nine-concert tour was primarily an in-state tour but included a swing into southern Virginia for first-time visits in Marion, Madison and Norfolk.

In 1965 the choir appeared twice in North Carolina before making a five-state northern tour which included first-time appearances in Baltimore, Md.; Southhampton, Pa.; McGuire Air Force Base, N. J.; and New Hyde Park, N. Y. Before returning to Hickory the singers explored

Manhattan for a day and practiced, in the words of Wayne Yoder, a first-year bass, "stretching the lunch money: As usual, choir members had received our customary amount of $1.00 (that's a one, a decimal point, and two zeroes) for each meal that was not served by the parishes where we sang or by our hosts. So try to get a meal in NYC for a buck. Well, some of us, including my brother Larry, his then girlfriend (now wife) Marianne and I as well as others found a 'steak' place where you could buy a steak dinner with salad and baked potato for $1.29. Not bad, but try to find that meal for that price in NYC now." (Wayne Yoder, E-mail July 28, 2006)

The 1966 tour took the choir in late March on a five-day tour of Florida with first-time visits to Melbourne, Miami and West Palm Beach. Back home on campus, a report in the student newspaper that the singers "have heard about the cold weather that has hit this area and have refused to return from the sunny South" proved to be false: it appeared in an April Fool edition. (*Lenoir Rhynean*, Apr. 1, 1966)

Appearing on the concert program was an optional number commissioned by Lenoir Rhyne in celebration of the college's 75th anniversary that year. The piece, "Psalm 92," was written by Paul Christiansen, director of the Concordia College choir.

The following year the choir traveled in the North for six days making first-time appearances in Pittsburgh and Leacock in Pennsylvania and Liverpool, N.Y., before concluding with a concert at Reformation Lutheran Church in Washington, D. C.

A similar tour followed in 1968. The five-day trip, closing with a day of free time in New York City, included first-time visits to Staunton, Va.; New Tripoli, Pa.; and Oldwick, NJ.

One incident on the tour was memorable for a second-year bass, Tom Ford. Between concerts, the choir traveled near Muhlenberg College where "Lee decided, since we had a little time to spare, to take us to Muhlenberg so we could experience for ourselves, the great acoustics in the chapel there. When we got there the choir members hurried to the chapel ahead of 'Fessor', arranged ourselves in concert position in the chancel, had someone give a pitch, and started to sing 'O Day, Full of Grace.' When 'Fessor' arrived and heard and saw what was going on, he blew his stack and told us never ever again do such a thing! Singing without direction! Then, after everyone was shamed beyond belief, 'Fessor' took the director's stand and directed us in singing the anthem as it should be sung." (Tom Ford letter to Howard Heavner)

*Director Lee and Assistant Director McNeely sing parts of a double choir motet by Heinrich Schütz.*

But, Ford added, "Lee was fabulous. Great curmudgeon grandfatherly type. Brutally honest. Tempermental. High strung. Phenomenally talented. Inimitable sense of humor, even in directing (holding his nose with thumb and forefinger when a note you sang was bad and in an

actual live concert!). Very generous – would let you bum a cigarette without hesitation!"

Prior to the tour, Lee described the tour history in an interview conducted by Soprano Susan Plonk Key for the student newspaper. "Before we began taking tours," he said, "we just went out on Sundays to give concerts. Then around 1950, we began taking annual tours. Our trips have taken us as far north as Niagara Falls, and as far south as Miami - we've gone west of Chicago." (*Lenoir Rhynean*, Mar. 29, 1968, p. 1)

He also described the two-fold purpose of the choir: "The first purpose is to sing and perform sacred music to the best of our abilities. Second is to strive for the best possible excellence and perfection. Of course, we'll never be anywhere near perfect, but the discipline gained in seeking perfection is important."

In the spring of 1969, the choir returned to the southern states, making first-time visits to Brunswick and Albany in Georgia, and Valparaiso and Fort Walton Beach in Florida before spending a free day in New Orleans.

On the return trip from New Orleans, a portion of the choir was exposed to the racial discrimination practice of a Mississippi restaurant when the group of ten, including an Afro-American soprano, was silently declined service and left the restaurant without eating. The soprano was Pauletta Pearson, who sang in the choir two years before completing her music education at Julliard School of Music and marrying Actor Denzel Washington. (Howard Heavner, E-mail Recollections, June 15, 2006)

The following year, in 1970, the choir made its first overseas tour. The three-week tour began in May, after semester examinations, and after the choir had completed its traditional concert itinerary. The domestic itinerary included four concerts in North Carolina and a five-day spring-break trip to the north where the choir made first-time visits to Lansdale, Jacksonville and Wilkes-Barre in Pennsylvania and Freehold in New Jersey.

The overseas tour, funded primarily by the singers themselves, was made by 64 of the 68 members who sang in the choir for the domestic tour. Accompanying the group were the director, Lee, and the assistant director, Ray McNeely, and their wives.

The concert program for the European tour matched the one for the domestic tour, which included four selections sung in German, a language which did not come readily to the singers. Their first attempt at a German song, according to Cynthia Long Clemmer, a first-year alto, caused Lee "to bemoan the fact he ever became a choir director. (What language is that?!)" (Lenoir Rhynean, Oct. 3, 1969, p. 2) The effort did not go unnoticed abroad where several music critics commented favorably on the use of the German language. One Swedish writer, however, demurred: "German articulation does not sound so good in American mouths." (1970 Choir Overseas Tour Scrapbook)

The tour was directed and organized by Josette Weidhaas, a native of France and employee of Choir Tours, a division of Standard Travel Service in St. Louis, MO., with a specialty in low-cost tours for Lutheran college choirs, a service begun by her late husband. She would later become responsible for the next four overseas tours of the Lenoir Rhyne choir.

The choir sang four concerts in Germany and two in Sweden, also making appearances in Holland, Austria and Denmark. Total attendance numbered several thousand with the largest attendance at any one concert being 1,200 people at Tiel, Holland.

The reviews were good. The composition of the program, according to one German critic, Volker Bungardt, was "refreshingly un-European." He praised the inclusion of "arrangements of Christmas carols and spirituals by musicians that are completely unknown in this country." As for the singers, he noted their "outstanding voices and musical discipline" combined with "musical knowledge and serious concentration." He declared "there was not even the smallest flaw of intonation or pronunciation" and called attention to an "interwoven polyphony presented with flowing softness and elegance." (1970 Choir Overseas Tour Scrapbook)

A writer for "Der Weg" in Cologne was even more enthusiastic. He described the choir as "radiant, young, flashing with life" and "by all means meets the test with our traditional choirs - be it the Choir of the Holy Cross in Dresden or the St. Thomas Choir in Leipzig." (1970 Choir Overseas Tour Scrapbook)

Both were impressed that the choir sang the whole program by memory, a practice not usually attempted by European choirs.

The choir was also heard outside its scheduled concerts. Other passengers, and even the flight crew, aboard the overnight KLM Flight #644 from New York City to Amsterdam May 23 were treated to a portion of the concert program at the request of the flight captain. Later, in Hertogenbosch, Holland, the group sang at the request of the management of the 400-year-old beer garden, "Raadskelder." It also sang atop the 7,000-foot Mt. Pilatus in the Alps near Lucerne, Switzerland, in an impromptu program that earned a written commendation from a Culpepper, Va., tourist who happened to be on the peak at the same time. "It was the high point of our trip." wrote Bruce Gorhan. "It helps to bolster my faith in the future of our country to see and hear this fine-looking group of young Americans. . . . Congratulations to the group and to your college." (1970 Choir Overseas Tour Scrapbook)

One concert was delayed when a bus, filled with women singers, missed an exit off the Autobahn and did not arrive at the church until 15 minutes after the concert should have begun. The guys, according to Harry Andrews, a third-year bass, arrived on schedule, set up the risers and donned their robes. The waiting audience was treated to an impromptu organ concert by John Coffey, a music major and second-year bass.

This was the concert where Ray McNeely, the assistant director, learned from students that "you take them at their word:"

> After the second bus arrived and the girls were robing, right there in the street, one young lady came up and said, 'Mr. Mac, I got to go to the bathroom.' I said, 'We don't have time for a bathroom. We've got to go. We've got to sing, for the people are in and we are late.' She said, 'I've got to go.' I said, 'No.' I knew if I started a pattern there would be a constant stream going to the bathroom. So we went in, sang the first section of the concert, and came out. I stood while the others were coming out, and there on the risers was a little stream of water. After that, I learned to take students at their word. (Choir Reunion Dinner Remarks, Apr. 29, 2006)

A poignant moment of the trip was later recalled by Howard Heavner, a third -year tenor:

> The tour included a very memorable journey behind the 'iron curtain' of East Germany. We had stopped in Leipzig, East Germany, and had about an hour to kill before we could get into our hotel room. Across the street from where the two buses had parked was this beautiful church, so a bunch of us walked over to it and took some pictures. We had two guides on this trip...the man was a member of the Communist Party and the woman was a non-Communist and a Christian.

She suddenly came up to Professor Lee and informed him that a young couple was preparing to be married in the church and she wondered if the choir would like to sing some songs for the wedding.

She explained she had been told by the minister that there would not be any guests at the wedding, naturally because the atheistic East Germans frowned on religious marriage rites and discouraged people from having them and from attending them. The couple was just going to have their parents: that was it - no music, no nothing. Lee and McNeely rounded up everyone before they could disperse and told them of the event and the unusual request. The choir jumped at the chance.

All of the 60-plus kids, much to the consternation and frustration of our Communist guide, filed in the side door and met with the minister. 'Fessor Lee picked out three or four songs and determined that we would sing the first one, just as the couple opened the doors and walked into the sanctuary. We had about twenty minutes before they arrived, so we lined up on the steps of the altar and got ready. The minister quickly came inside and told us the couple and their families were coming up the walk, for what they thought was going to be quick five-minute service. Little did they know what was waiting for them inside.

I do not remember the exact songs, but I will never forget the looks on that couple's faces and on their parents when they flung those doors open and came inside. Between a massive amount of tears and gasps they managed to make it down the aisle. The smiles on their faces and on their parents' were the highlight of the tour. We stayed for the ceremony and did two more songs I think. After we finished, we talked to them through our guide and then made back to our buses in time to get to the hotel in the town. (Howard Heavner, E-mail Recollections, June 15, 2006)

Although Heavner did not recall which selections were sung at the wedding, McNeely did remember at least one hymn he directed after the ceremony. "They wanted 'A Mighty Fortress,'" he sighed, "and we didn't have the music or the words and they wanted German. It was a mess." (Harry Andrews Interview, Apr. 27, 2006)

The following year, the choir prefaced its 1971 spring tour with a joint presentation in concert with two other college choirs (Mars Hill College and Western Carolina University) and the North

*The '71 choir poses outside of St. Andrew's with McNeely conducting.*

Carolina Symphony Orchestra. The selection was Mozart's "Requiem," sung with the orchestra as the chief offering of the symphony's concert tour program. The concert was presented on a Saturday evening, Mar. 6, in Asheville City Auditorium and the following afternoon in Monroe Auditorium at Lenoir Rhyne. Benjamin Swalin, director of the symphony, later described the event as a superb achievement. The choirs, he wrote to Lee, "gave a majestic and solemn rendition, and their dedication as well as their singing was something we shall long remember." (1971 Choir Tour Scrapbook)
The choir's own tour program that spring also featured a special selection. Breaking with the 35-year tradition of a cappella music, the choir devoted the central portion of its three-part program to the cantata, "To Saint Cecilia" by Norman Dello Joio, accompanied by a ten-piece brass ensemble. The ensemble, composed of three trumpets, three French horns, three trombones and a tuba, was trained by the band director, Ralph Gabriel, and toured with the choir. The fifteen-minute selection was directed by McNeely. The ensemble, in various forms, would become a part of future choir spring concert tours although the essence of the concert would continue to be unaccompanied choral sacred music. Gabriel would continue to train the ensemble and travel with it on the choir tours for twelve years; his duties would be later assumed by Joseph P. Secrist (1985), Robert Fleming (1987), Dan T. Sipes (1988), Daniel Kiser (1992) and Christopher Nigreli (1999).

Following a season start with concerts at four North Carolina churches, the nine-day tour carried the choir and ensemble on two chartered buses northward for first-time visits to New Market, Va.; Walkersville, Md.; Carlisle, Pa.; Bridgeport, Conn.; and Worcester, Mass. Included in the tour were appearances in the National Cathedral in Washington, D. C., and at St. Peter's Lutheran Church in New York City.

An offer to sing at the White House in Washington was extended by the student manager, Charles Britton, earlier in October, but scheduling presented a problem. The White House Coordinator of Social Entertainment, Deborah Murray, explained:

> Inasmuch as the Services are held irregularly, and only when the President is in Residence, they are never planned more than a few weeks, often even less, in advance. Therefore, we are unable to make any commitment for March of next year. We shall be happy, however, to keep your offer in mind and hope that there may be a future opportunity when we might hear the group sing. (1971 Choir Tour Scrapbook)

Two months after the tour, on June 29, 1971, Lee announced his resignation as director of the choir, ending a 36-year tenure including a four-year leave-of-absence. He continued, however, to serve on the college faculty, as chairman of the Department of Music and professor of music until his death Mar. 20, 1974.

His service as founder and director of the choir became legendary, and his mannerisms, often recalled with fondness by music majors and choir members, were described in a undated characterization by Frances Whitener, a first-year alto at the time of his resignation:

> Every day the door to the beat-up little Volkswagon slammed, and a balding man with glasses and worn sweater shuffled into the back door of the music building on a small Southern campus.
>
> He might have been mistaken for the custodian if all you looked at was his sweater. Despite pleadings and entreaties from his wife, he continued to wear the same saggy, wornout, hole-filled old sweaters.

Several students, including me, usually reclined on couches in the lobby of the building - gossiping, completing homework assignments, and foremost, waiting for some word from this man as he shuffled in.

It's odd, I suppose, but we waited to be insulted. Each of us hoped, like disciples, to be the recipient of the biting sarcasm the man dished out.

As he passed through the lobby, still shuffling, a familiar scowl on his face, he stopped to face us, his students. A sickly, mocking grin that looked uncomfortable on his face appeared.

"Well, you musical morons, good morning!" he might say. He bantered this way for five minutes or so and shuffled on to his office, usually followed by several students. He opened the door to his office. What a sight!

Two Steinway grand pianos sat majestically amidst reams of music and paper. The desk seemed to sigh from the weight of books, journals, and music. The man lit a cigarette and went to work correcting harmony exercises at the piano with chords as sarcastic as his speech. While creating clouds of smoke he played the exercise over and over, placing a bold red check mark over offending passages. He seemed to derive as much pleasure from his sleuthing at the piano as Sherlock Holmes did from solving crimes.

At 8:00 a.m. he entered the classroom, flashing again the menacing grin. His search for errors intensified. A slow smile passed over his face as he revealed the intricacies of harmony.

As the day moved on, voice and piano students were cajoled through their lessons. Echoing down the hall, strains of music were interrupted with loud shouts, and perhaps a demonstration.

Many times he paused to listen to the problems of tearful students. Once, when I believed the end of my world had come, I went to him for help. He shoved a box of tissues at me, smiled, and said, 'Cry! I just love to watch women cry!' I laughed so hard, I couldn't cry.

In late afternoon the man shuffled to choir, where at least sixty eager victims awaited his comments. He accompanied his own rehearsals with vigor and ease at the keyboard. With at least one final sarcastic remark, he shuffled back to his Volkswagon, his day's work completed.

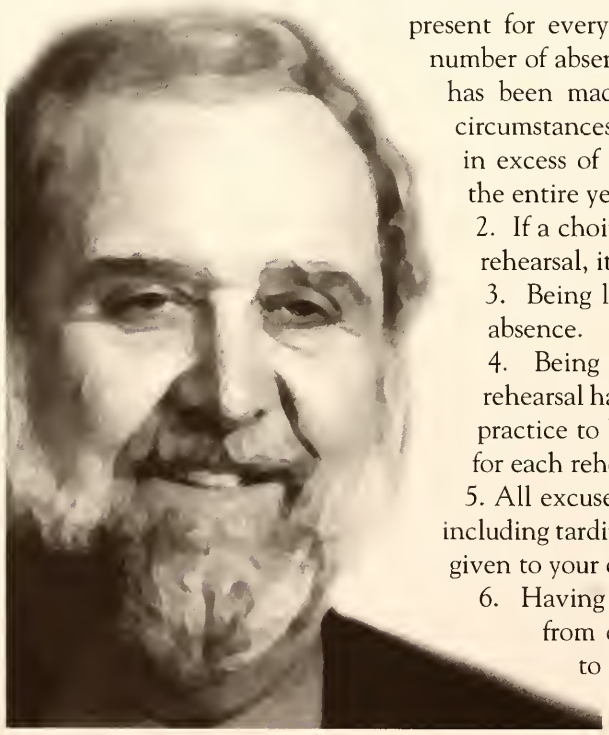
One man, at one small school. What made him special? Whether in class, choir, or as a recital accompanist, the student came first. Years later, the first question asked when alumni gathered would be, "What years were you in Fessor's choir?" (1971 Choir Tour Scrapbook)

# E. RAY MCNEELY, JR.

Eugene Ray McNeely, Jr., was a natural selection to succeed Lee as director of the a cappella choir. A 1963 music education graduate of Lenoir Rhyne, he sang in the choir under Lee's direction three years, serving as lead tenor, pitch singer and president of the choir. Three years later, in 1966, he joined the Lenoir-Rhyne faculty as instructor in voice and assistant director of the choir. For the next five years, he worked with Lee and the choir, helping with auditions, rehearsals and tour plans, usually singing with the tenor section in concerts, occasionally conducting. As assistant, and later associate and co-director, he was a key player in effecting major changes in the choir program such as the overseas tour in 1970 and the instrumental accompaniment the following year. He also assumed a major portion of the training of the choir's 1971 performance of Mozart's "Requiem" with the North Carolina Symphony.

During his three-year absence from Lenoir-Rhyne, McNeely, a native of Newton, pursued graduate studies at the University of North Carolina at Greensboro, receiving the M.M. degree in applied music in 1965. He also performed as soloist with the Greensboro Symphony orchestra and the University of North Carolina Chorale and was selected by the USO as a member of the Greensboro Opera Theater for an entertainment tour of servicemen in the Caribbean Command in 1963. For one year he taught as choral director at George Washington High School in Danville, Va.

As new director of the Lenoir Rhyne choir, McNeely declined to don the gown customarily worn by Lee, choosing instead to direct in a tuxedo with tails. Other changes were few and minor, but he did distribute a list of the choir rules:



1. Each member of the Choir is expected to be present for every rehearsal, with no allotted number of absences from Choir. Allowance has been made, however, for unforeseen circumstances. This allowance is not to be in excess of four unexcused absences for the entire year.
2. If a choir member misses one section rehearsal, it will be counted as one late.
3. Being late two times counts as one absence.
4. Being late means coming in after rehearsal has already started. It is a good practice to be at least five minutes early for each rehearsal.
5. All excuses for being late to rehearsal, including tardiness because of labs, are to be given to your own section leader.
6. Having a cold does not excuse you from choir. If you are able to go to classes, you should come and listen while the choir is

rehearsing, even if you cannot sing.
7. Practice teachers will be excused for being late if they are not able to return from school by the time choir starts.
8. You must bring your music and pencil to each choir rehearsal. If you lose your folder, you are responsible for paying for it.
9. Every member of the choir is required to tour with the group: Sunday Tours, Spring Concert Tour, and special appearances announced in advance. No concert may be missed.
10. Should illness occur, you may not be allowed to tour with the choir if too many absences were incurred.
Men's Sectional Rehearsals: Every Monday at 4:00 p.m.
Women's Sectional Rehearsals: Every Tuesday at 4:00 p.m.
Christmas Concerts: Sunday, December 12, 1971, 7:30 p.m., Holy Trinity Lutheran Church; Wednesday, December 15, 1971, 11:00 a.m., Saint Andrew's Lutheran Church. (1972 Choir Tour Scrapbook)

The first tour under the new director, in the spring of 1972, took the choir south on a one-week trip highlighted by two appearances at the newly-opened Walt Disney World near Orlando. For those appearances, on successive afternoons in front of the giant Cinderella's Castle, the singers set aside their robes and sacred music and sang popular music interspersed with numbers by three sectional groups: the Jazz Trombone Quartet, the Dixieland Ensemble, and the eight-voice College Singers. The 30-minute performance included full-choir special selections such as "Fools Rush In," "As Long As He Needs Me," "Somewhere" and "Land of Milk and Honey."

Between the Walt Disney performances, the choir sang its traditional program in an evening concert Apr. 27 at St. John's Lutheran Church in Winter Park. In addition to the 13 selections such as "Agnus Dei," "My Jesu" (Bach, arr. Paul Christiansen), and "Christ, the Sure Foundation" (arr. Leland Sateren), the program included "Ode to Saint Cecilia," with accompaniment by the ten-piece brass ensemble.

*The '72 choir sings at Disney.*

The traditional program was also presented three days earlier in - for the Lutheran college choir - an unusual venue, the St. Thomas More Roman Catholic Church in Tallahassee, Fla., near the campus of Florida State University. Also unusual was the audience response—applause after each number—which startled some of the singers. In addition to Tallahassee, the ten-stop itinerary included first-time visits to Walterboro, SC, and Clearwater, FL.

The 1972 tour was billed as the "36th" annual tour of the choir although the rationale for the number is uncertain: the choir, formed in 1935, was actually operating in its 37th year, but the lower count may have assumed it did not tour one year. In any event, the 1972 computation would become the basis for later numbering of choir tours and anniversaries.

Portions of the 1972 home concert Apr. 30 at St. Andrew's Church were recorded and later released in a 33 1/3 rpm long-playing record titled "Behold, Bless We the Lord." Included on the front side were five selections: "Psalm 134" (Normand Lockwood), "Preserve Us, O Lord" (Willan), "Prelude for Voices" (William Schuman), "Easter Morning" (Paul Christiansen), and "Advent Motet." In addition to "Three Intradas for Brass Choir," the flip side contained "Ode to Saint Cecilia."

The following year, the 1973 spring tour carried the musicians in a new westerly direction. After a concert in Asheville, the choir and brass ensemble made first-time visits to Blytheville Air Force Base in Arkansas, Ferguson in Missouri, Salina in Kansas, and Dallas and Houston in Texas.

The Air Force Base concert was performed in the base theater but not without incident. The concert began at 7 p.m., but the theater was slated to open at 8:30 for the regularly scheduled movie night. Howard Heavner, a former choir member who was stationed at Blytheville and helped arrange the concert, was seated on the front row with the base commander and has related what followed:

> Just as Ray raised his arms to direct the choir in the first song in the first set, the popcorn machines were turned on in the lobby of the theater! Everyone just kinda looked around. Ray turned around and then started the concert anyway. The base commander was . . .a very imposing man. I looked over at him and he was not happy. I said, "Colonel I'll go back there and see what has happened." He looked at me and answered, "Sergeant Heavner, you just sit here. I'll go take care of this ... mess." He got up from his seat and walked to the back. Those machines went off in about 10 seconds. Of course the theater smelled like popcorn but the concert was great and the big crowd there loved it. (Howard Heavner, E-mail Recollections, June 15, 2006)

Four years after its initial overseas tour, the choir in 1974 made a second trip to Europe, this time in June following a four-day April swing into South Carolina, Georgia and Florida. The ten-stop overseas excursion included return visits to Holland and Germany, with performances also in Austria, Italy, Switzerland and England.

Added to the 1974 entourage was the brass ensemble and its director, Dr. Gabriel. The ensemble accompanied the choir for "Ode to Saint Cecilia" in addition to presenting brass selections as a separate portion of the typical concert program.

The response to the June 3 concert in the German community of Hachenburg-Alstadt was especially favorable. One critic described as "most fascinating" the "emotional interpretation of the musical thoughts and the texts." The choir and ensemble, he added, "were able to kindle genuine enthusiasm." Another listener was equally impressed: "Spontaneous applause . . . with real enthusiasm . . . as our 850-year-old church has certainly never experienced before." (1974 European Tour Scrapbook)

Later in the tour, in Switzerland, Frances Whitener was introduced to more foreign culture than she expected when she was paired with an overnight host family with Communist Party membership. "There was a picture of Chairman Mao hanging in their living room," she later recalled. "It was a very interesting visit. My hosts thought that as a 'Capitalist American' I was very rich. They were surprised to learn otherwise. The husband was also shocked to discover that I didn't think the United States government would collapse if then-President Nixon was forced to resign." Despite their political differences, the Swiss couple were great hosts, she said. When she left, they packed her a lunch that was enough for six people. "I may have stayed with the working class, but I really

had a wonderful experience," she said. (Profile, Spring 2006, p. 5)

The 1975 tour sent the singers northward for seven days with first-time visits to Bluefield, Huntington and Parkersburg in West Virginia and Butler in Pennsylvania. Prior to the tour, in the fall of 1974, the choir members, as well as college band members, were authorized by action of the college faculty to receive one semester hour of academic credit for participation in either program.

The Bicentennial Anniversary of the United States in 1976 was noted by the choir that spring in both its musical presentation and its program cover design. The concert selections were written or arranged by American composers. The program cover depicted the torch of liberty with the words '". . . and there we shall walk in endless light,' engulfed in the flame representing the power of God at work within our nation." (1976 Concert Tour Program)

After three March concerts in North Carolina, including a first-time visit to Mooresville, the 1976 choir embarked on a seven-day southern tour which included first-time concerts in Summerville, S. C.; College Park, Ga.; Montgomery, Ala.; Pensacola, Fla.; and New Orleans, La. The choir also made a return visit to Columbia, S.C., where the host congregation organist, Robert C. Barrett, Jr., was moved to write later to Rick Helms, the choir manager: "It was a real pleasure to work with you and prepare for the concert. This was the first time the members of Saint Andrew's had ever sponsored any type of choir or music event in its 141 year history. The people were so glad we had invited you this year and they all seem to want to have you and other choirs back in years to come. Thank you so very much for making such a good impression on our congregation." (Choir Office, Choir Tour Folder)

By their hijinks, the choir members also impressed the two bus drivers. According to the tour scrapbook, kept traditionally by the choir vice president, John Sensenbrenner, a first-year bass, "set a new choir record by being the eleventh person in the bus bathroom." (1976 Choir Tour Scrapbook) But the record would be short-lived: three years later, the 1979 touring choir would set a new record of 13, which in turn would be topped when the 1980 singers pushed 14 hapless riders into the small space and the 1981 choir would counter with a record 18.

In 1976-77, the choir, appearing for the first time in white surplices, toured into the mid West, performing in first-time visits to Hampton, Va.; Malvern, Pa.; and Chicago, Ill.

The quadrennial overseas tour in 1978 was a June trip to Germany. Earlier, during the domestic tour, the choir presented eight concerts in North Carolina and four adjacent states, including first-time visits to Pulaski, Va., and Chattanooga, Tenn. The tour ended with a free day in Atlanta.

A glimpse of life on the tour was revealed by the tour managers, John Sensenbrenner and Andy Howard, in their advance suggestions to the performers titled "How to Go on Choir Tour - in 10 Easy Lessons!!":

> 1. Be on time to load the buses so we can get off to a good start! Plus, you new members will get to meet Julius and Larry before you experience their driving!
> 2. Make yourself comfortable in the bus seat. Bring pillows and a blanket for sleeping (we have some long rides ahead), food to munch out on, books to read, homework (yuk!) or whatever else you need to feel at home. Frisbees and Nerf footballs are good for rest stop exercise.
> 3. Be considerate of the other people on the bus. We love to have our fun, but living within 1 foot of 3 other people can get hectic sometimes! Usually, about the third day of tour everybody is

irritable, so try to be nice!
4. Dress comfortably for the bus rides. Sunday concerts require Sunday dress, but for others, jeans and casual wear is o.k. Don't be sloppy, though - we have an image to keep up! And don't forget to pack your concert shoes!! By the way, you'se [sic] will probably want to bring something nice (party clothes!) for our free night in Atlanta, and a bathing suit for the hotel pool.
5. When we arrive at the churches for our concerts, the first thing we do is unload the buses and set up all the equipment, and "test" the acoustics and "riser situation." Then any time before supper is free for playing or taking a walk. When its time to eat, everybody be prompt or you won't get anything but meager leftovers! Choir tradition is to sing the Doxology before the meal, and "Come out, etc." near the end to thank the people for a great meal.
6. After the concert, we load the equipment back on the buses, and meet together to get room assignments. It's a good idea to meet your family first, and then go find your luggage. Don't forget to leave a thank-you note to your family so they know how much we enjoy and appreciate their help and support of the choir.
7. Be sure you and your hosts wake up in plenty of time to get back to the church by the specified time. Before you say any long goodbyes, put your suitcase next to the bus so it will be loaded!
8. If you tend to get motion sickness, bring Dramamine!!! You may not get the choicest seat on the bus for avoiding car sickness, and you'll be on the bus for pretty long rides. In addition, there seems to be a tendency to overeat on choir tour, and fried chicken doesn't help carsickness!
9. No alcohol during the week! Besides the possibility of offending some church members on the tour, we get tired enough from the everyday rigors of tour - nobody needs the effect of a hangover. Wait till Atlanta!
10. Have a good time! Sure, choir tour is good publicity for L-R, and the choir as well. But most of all, choir tour is for the choir - we have a good time, get to know each other, get to see a lot of new people and places, and maybe even start a romance! Choir has a tradition of being one of the closest groups on campus because we work hard together and reap great rewards from our work. It's a lot of fun, and well worth the effort! (1978 Choir Tour Scrapbook)

Of the 69 singers and seven instrumentalists on the 1978 domestic tour, 44 elected to go on the

*Buses bring the '78-'79 choir to New York for the Crumley Installation.*

European tour in June. They were aided financially during the school year with various choir-sponsored fundraisers such as the sale of old robes and stoles and the staging of a dinner/variety show in the college dining hall with members of the choir and others providing entertainment.

The three-week tour featured concerts in six German communities: Cologne, Lingen, Celle, Dachau, Genen bach and Aachen. Between concerts, the singers explored Martin Luther landmarks in East Germany and visited tourist attractions in Holland, Switzerland, France and Belgium.

The highlight of the 1978-79 year came on a wintry Sunday afternoon in New York City when the choir sang at Riverside Church in Manhattan for the installation of the officers of the Lutheran Church in America. Installed during the Dec. 3 service were the LCA president, Dr. James R. Crumley, and the

secretary, Dr. Reuben T. Swanson; Crumley's daughter, Jeanne, was a Lenoir-Rhyne senior and president of the choir at the time. The choir provided leadership for the congregational use of the liturgical service from the newly-published "Lutheran Book of Worship." In addition, the choir sang three anthems: "Lift Up Your Hearts, Sing Ye" (Gretchaninoff), "O Savior, Throw the Heavens Wide" (Johannes Brahms), and "Be Thou With Me" (Johann W. Franck).

The six-day spring tour in early April took the choir through South Carolina and Georgia into Florida where the series of four concerts included first-time visits to Orange Park and Pompano Beach. The choir arrived back in Hickory Sunday morning, Apr. 8, at 2 a.m.; after the closing home concert at St. Andrew's 18 hours later some of the singers admitted weariness.

The following year the choir drove north in late March for a five-day tour with first-time visits to Fredericksburg, Va.; Thurmont, Md.; and Ambler, Pa. A free day in Philadelphia preceded the return to Hickory.

In the spring of 1981, the choir headed south again for a five-day tour which included first-time visits to Melbourne Beach and Rotonda West in Florida and a free day at Clearwater Beach. The tour marked the eleventh year that the Trailways bus drivers, Julius Spears and Larry, had driven for the choir tour.

Portions of the home concert at St. Andrew's Apr. 12 were recorded and distributed on a 33 1/3 rpm record titled "Come, Let Us Sing." The front side contained nine selections: the title song by Constantine Schvedoff, "On God, and Not on Human Trust" (Johann Pachebel), "Sing, Ye Righteous" (Lodovico Viadana), "My Jesus," "Ascendit Deus" (Jacobus Gallus), "E'en So, Lord Jesus, Quickly Come" (Paul O. Manz), "I Sing of a Maiden" (Richard T. Gore), "Arise, Shine, For Thy Light Has Come" (Kenneth Jennings), and "I Want To Die Easy" (arr. Alice Parker and Robert Shaw). Side 2 contained two choral selections ("Be Still" by James Rittschell and "Let All the Nations Praise the Lord" by Volckmar Leisring), two numbers by the brass ensemble ("The Earle of Oxford's March" by William Byrd and "Fanfare for the Common Man" by Aaron Copland), and a combined brass and choir rendition of "Christmas Cantata" by Daniel Pinkham.

Although the college Alma Mater, "Fair Star of Caroline," was not sung as part of the typical concert, it was frequently voiced during the 1981 tour, according to Susan Buhrow Durocher, a fourth-year alto and vice president. Its singing, she wrote, was "always the last thing done before loading the buses at the music building and the last thing done before we go to our 'families' at night." (1981 Choir Tour Scrapbook)

The 1982 domestic spring tour opened March 28 in Salisbury and Greensboro and closed five days later with a free day in Washington, D. C., following first-time performances in Wilson, N.C., and Springfield, Va. The entourage was smaller - instead of two buses, all the robes, instruments, luggage and personnel were packed into a 46-passenger bus, a van and a U-Haul.

Of the 60 singers on the domestic tour, 43, plus eight adults, gathered May 12 in Atlanta for a flight to Frankfurt starting their three-week tour of Europe. Prior to the departure, the choir prepared two sets of fifteen-number programs, one sacred and one secular. The latter program was composed of popular songs from musicals, a variety of other favorite music, a choreographed routine with cloggers and a performance by the brass quintet. The set, or portions of it, was sometimes performed after the 90-minute sacred program.

A high point of the overseas tour, thanks to the work of the American Embassy, was the closing concert in the Notre Dame Cathedral in Paris. Tim Collingwood, a second-year tenor and president of the choir, was awed by the experience. "Singing," he said, "for an audience of 8,000 in the vast and ageless structure was overwhelming." (1982 European Tour Scrapbook)

In contrast, the choir also visited a small town in the French countryside. Neuvy was a quaint little community but, as McNeely pointed out, "the warmth and excitement of the people was obvious and they were just as inspired listening to the choir in their old, dustry village chapel as were those who listened in the cathedral of Notre Dame." A newspaper review of the Neuvy concert described the event as "truly enchanting" and concluded by giving "a big 'bravo' to [the singers] for allowing us to share their passion for singing."

The choir also sang in Bremen and Oberammerau in Germany; Castelfranco-Veneto, Italy; and Winterthur, Switzerland. Six of the 21 nights on the tour were spent with European hosts.

The following year, the choir made two fall guest appearances prior to its traditional Christmas concert. At the October 3 installation service for Synod Bishop Michael McDaniel at St John's Lutheran Church in Salisbury, the choir's selections included "I Love the Church," personally selected by McDaniel, and "Cry Out and Shout" (Knut Nystedt). Later, on October 31, the choir sang in Hickory at the joint Reformation service sponsored by the Catawba Valley Fellowship of Lutheran Churches.

The tour in the spring began Mar. 20 with a first-time visit to Arden before swinging south for single concerts in South Carolina and Georgia and three performances in Florida, including a first-time visit to Bonita Springs. Before returning to Hickory, the singers took a day off at Disney World.

An effect of the tour experience on the choir members was described later in the student newspaper by Robert Arndt, a first-year tenor. He cited as an example the "senior circle" ceremony on the night of the final spring tour concert. Everyone locks hands in a circle and sings the Alma Mater. On the second verse the seniors come to the middle as their names are called by the director. "Lumps form in throats," he wrote, "as a spirit is formed by the union and all realize that no other time will be the same as this one." (Lenoir-Rhynean, Apr. 28, 1983, p. 3)

In the spring of 1984, the choir drove north following five in-state concerts, making first-time visits to Richmond, Va.; Audubon, Pa.; Stamford, Conn.; and Montclair, N. J., before pausing for a free day in New York City.

The tour manager that year, Richard L. Simmons, a fourth-year tenor, anticipated the difficulty of keeping 60 college kids on a tight schedule for a week and spiced his printed itinerary with reminders of the importance of promptness. Monday: "If you are late, we will put luggage in your seat and make you ride under the bus!" Tuesday: "If you are late again, we will make you ride in the bathroom!" Wednesday: "If you are late again, forget it; we have already left!" (1984 Choir Tour Scrapbook)

*The 50th Anniversary Choir '85-'86 travels to Europe.*

The following year, the choir headed south to New Orleans, singing first-time concerts in Birmingham and Baton Rouge. The tour created one special memory for Tracy Eckard Hamlin, a fourth-year soprano: "Our bus, the 'party bus,' had broken down en route to Baton Rouge, so we all had to share one bus for the final leg of the trip. Needless to say, it was a long, hot sweaty trip. Our host families were so nice, loaning those of us with no luggage everything from sleepwear to toothbrushes." (Profile, Spring 2006, p. 5-6)

The 50th anniversary of the formation of the choir was celebrated during the 1985-86 year with a special schedule of activities. In December, the choir, in cooperation with the Chapel Council, modified its traditional Christmas presentation into an evening worship service at St. Andrew's Church concluding with a luminary-lined procession across campus to the Rhyne Building where two tall evergreen trees, each decorated with 1,000 white bulbs, were formally lighted for the Christmas season. Following its 14-concert spring tour, including four appearances in Virginia, Pennsylvania and New York, the choir sponsored a special concert on Lenoir-Rhyne Alumni Day which included participation by former members of the choir. Four days later, on May 14, the choir departed on a 23-day European tour that closed with a standing ovation following its performance at the Notre Dame Cathedral.

*The '89-'90 choir tours Germany and France.*

The following year the choir and wind ensemble embarked on an eleven-performance spring tour that included first-time visits to Myrtle Beach, S. C.; and Vero Beach and Longwood in Florida.

A shift in the assignment of rehearsal accompanist duties greeted the 1987-88 choir. The founding director, Lee, used no accompanist for rehearsals, but McNeely created the position when he became director, giving the responsibility to a member of the choir. After 16 years, however, the assignment was given to a college staff person, Timothy E. Warren, who also occasionally played

the organ for choir concerts. Warren, who served for eight years, would be succeeded as rehearsal accompanist in 1996 by Jeana Neal Borman, Collaborative Artist Accompanist and a member of the music staff. The spring tour that year took the singers to first-time visits in Silver Spring, Md.; and Jeannette and West Chester in Pennsylvania.

The 1989 spring tour led the choir on a southern swing into the Florida panhandle, which included first-time visits to Little Mountain and Prosperity in South Carolina and Ocean Springs, Miss.

The 1989-90 choir opened its year early with an Oct. 7 performance with the Western Piedmont Symphony in Monroe Auditorium. The concert, directed by Richard Hughey, featured music of Rogers & Hammerstein and joined the choir with local soloists to sing selections from "Oklahoma," "South Pacific," "Carousel" and other musicals.

The April tour of nine concerts, including two in South Carolina, was followed in May with the sixth European tour, culminating with a concert in the Notre Dame Cathedral.

In the spring of 1991, the choir sang a nine-concert tour which included first-time visits to Southern Pines in North Carolina, Rural Retreat and Burke in Virginia, and Devon in Pennsylvania.

The College Singers, a subdivision of the choir which first appeared in 1972, was revived in 1991 to sing with the choir in the traditional Christmas program on campus. The group, composed of eight or more members of the choir, sang generally without accompaniment and offered a repertoire of classical and folk music in addition to sacred music. The Singers would become an occasional feature on the choir's Christmas concerts and eventually a regular feature on both Christmas and spring concert programs.

In its 1992 spring tour, the choir toured southward, making first-time visits to Lexington in South Carolina; Springfield in Georgia; and Palm Bay, Tampa and Kissimmee in Florida. The preparations and logistical support required for such a tour were suggested in a reminder used by the student manager for that year, Tonya Kesler Brittain, a third-year soprano. The checklist included the following items: "Tuner; pitch pipe; music (Dr. Kiser, Tim Warren, McNeely, choir); three music stands, two folding podiums, money-bag with lock; programs; motel list (switchboard, Jean Beaver, Dean [Ed] Lewis, Agnis, all the wives (4)); copies of music; three large risers; one small riser; blocks and boards for risers; two robe boxes; put some extra robes in both boxes just in case; recording equipment (Dwayn and Andy)" (Choir Office, Choir Information Notebook)

The 1992 season closed with a special commencement concert May 9 when the choir was joined by returning alumni for a presentation at Holy Trinity Lutheran Church in Hickory. As part of the concert, a hymn festival was conducted by the famed Lutheran church musician Dr. Paul O. Manz. Five years later, the choir would revive its participation in hymn festivals. After the close of the 1996-97 school year, 19 members of the choir would join six members of the brass ensemble to lead a special Festival of Hymns and Anthems, featuring Manz at the organ and sponsored by the new sacred music program of the college. The event would be presented in late May at the annual assemblies of the Southeastern, Virginia and North Carolina Lutheran synods. The following year, in late January and early February, the full choir (without Manz but directed by McNeely and Dr. Paul Weber, the director of the sacred music program) would lead hymn festivals in Charlotte and Columbia, S.C., before closing with an appearance at Duke University Chapel in Durham before 1500 worshippers. In early October, the choir would make another hymn festival tour, making stops in Asheville and (again with Manz) in Nashville, Tenn.

Alternating north and south tours continued the next three years. In 1993 the choir sang five concerts in North Carolina churches before touring north through Virginia for three concerts, including a first-time visit to Beltsville, Md. The 1994 trip led the choir on a four-stop tour through South Carolina and Georgia to Florida where the choir made a first-time visit to Ormand Beach, Fla. In 1995 it toured northward for first-time visits to Stafford, Va., and Marlton, N. J.

Southern tours followed the next two years. In 1996, the choir sang first-time concerts in North Charleston, S. C.; and Gainesville, Naples and Brandon in Florida. In 1997, it made a first-time visit to Knoxville, Tenn., as part of a five-day tour which included concerts in Georgia, Alabama and Mississippi.

The spring concert program that year introduced two selections by Weber, "So Much to Sing About" was composed by Weber using the text written by Jaroslav Vajda. He also wrote the setting for "Praise, My Soul, the King of Heaven," LAUDA ANIMA, dedicated to Bishop Michael McDaniel and premiered by the choir at the preceding Luther-Aquinas Conference. Another new anthem by Weber, "Lo, He Comes with Clouds Descending," was premiered earlier by the choir during its Advent-Christmas concert in December.

In late March of 1998 the choir resumed its traditional spring tour pattern, singing in four North Carolina communities before heading north for first-time concerts in Landisville, Pa., and Hollis Park Gardens, NY. The following year the choir presented three North Carolina concerts before touring through South Carolina and Florida.

Included in the 1999 spring calendar was the choir's seventh European tour, its first in nine years, with first-time visits to Bratislava in Slovakia, and three German cities: Altenburg (the sister city of Hickory), Wittenberg and Schmölln. The tour program featured three compositions by Weber: "Magnificat," "So Much to Sing About," and (in premier performances) "The Lord is My Shepherd", dedicated to the choir's director.
The tour began May 29 in Altenburg on a high note. "The church was completely packed," wrote a first-year soprano, Jennifer Marquardt-Leach, in her journal. "The concert was really good, or at

*The '98–'99 choir was McNeely's last choir.*

least we thought so. And did our hosts. They gave us a standing ovation & wouldn't stop clapping. We sang 'Alles was Odem hat' again from the back of the church. It was the worst rendition of that we've ever done. We started together & we ended together, but somewhere in the middle we lost track of each other. And of course they loved that. I think they finally stopped clapping after we started disrobing." ("LRC A Cappella Choir European Tour", by Jennifer Marquardt)

Audiences in Wittenberg and Bratislava were smaller, but the choir's spirit was restored after a June 2 experience in a Vienna wine tavern:

We sang the Doxology for grace as normal & the entire restaurant clapped for us. The resonance was great & it sounded like we sang better there than anywhere else. During dinner the musicians (accordion & violin) came around & played. They took requests & we sang along. . . . The people wanted us to sing more, so we did a few performance pieces . . At one point we had the whole restaurant gathered to listen to us. On 'O Day' the men came in incredibly sharp & we all adjusted to the pitch. However, that made the highest note of the sopranos, like, a C instead of an A. I didn't have any trouble singing it, but some others did. I'm surprised we didn't break any glass. The people applauded & left after that. They talked to us for a bit & asked the usual questions such as "Where are you from?" and we answered. The musicians kept playing & we kept singing. Finally we got enough wine into Mac [McNeely] . . . that he sang for us. Wow! He could be Pavoratti with no trouble. We all knew he could sing, but not like that." (Ibid.)

The climax of the tour, the June 11 concert at Notre Dame de Paris, was emotional for the choir and McNeely: he had earlier announced his retirement as director and as faculty member at Lenoir-Rhyne. After 28 years, this was his finale as director of the choir.

Marquardt-Leach described the event:

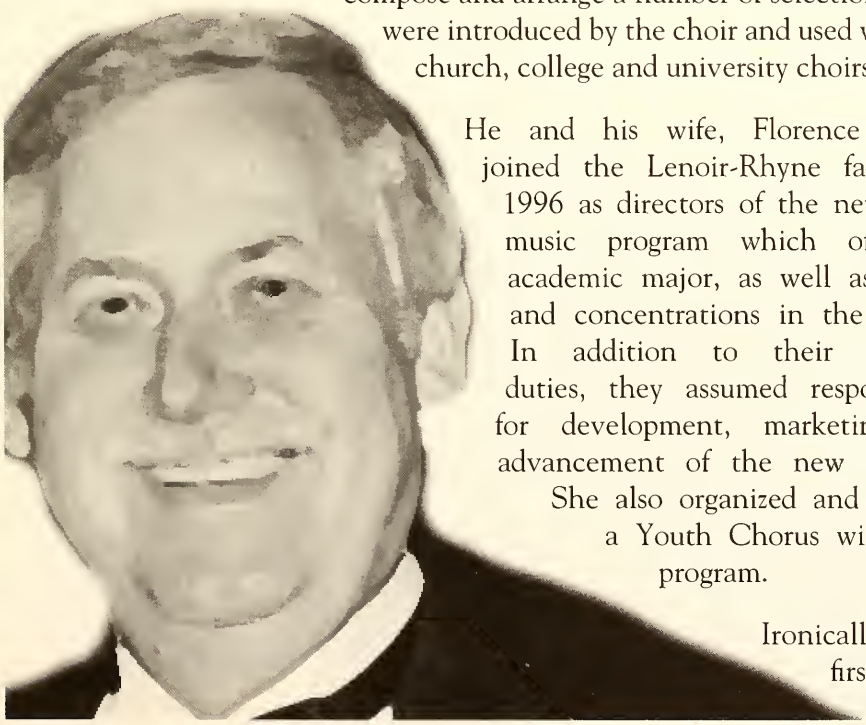
> We stood in front of the free standing altar in the dead center of the church. Even with the bright lights we could still see all the tourists stopping to watch & the people we brought with us standing in the front row. Mac said we would sing Psalm 150, "Come, Let Us Sing," "Magnificat," & then see how far we could get with the second ½ of our program.
>
> Wow. . . .There are no words to describe the majesty of singing in Notre Dame de Paris. Every now & then it would hit us where we were & we would have trouble singing. Even with no walls or ceilings near us for sound to reverberate off of, we gave a powerful sound, oh so much greater than yesterday. Just before we hit the Glorias in the "Magnificat" Mac said, "Sing!". And sing we did. The echos could be heard for a few seconds after we cut off, especially at the end of "So Much to Sing About" & "Oh Day Full of Grace."
>
> At the beginning of "So Much" we had three minutes left. But Mac was going to end this, his last concert, the way he has ended all the others: ". . . in endless light." The applause made everything that was bad on this tour cease to exist. Many visiting tourists had stayed until the end.
>
> As we walked off there were tears of joy in everyone's eyes and huge smiles on everyone's faces, hugs, pictures, & congratulations went all around. My soul proclaims the greatness of the Lord that we were given the honor to sing in the greatest of all cathedrals. My life is now complete, there is nothing more awesome that one could ever do in their lifetime. . . . Afterwards the room downstairs was full of tears and flash bulbs as we packed up for the last time (our poor wrinkled robes) and headed outside."

# PAUL WEBER

The Rev. Dr. Paul Weber, a published, award-winning composer, assumed direction of the choir in the fall of 1999 as the first ordained minister with a music doctorate to serve in the position.

A native of Baltimore, Md., Weber graduated from Concordia College in Bronxville, N. Y., and Concordia Senior College in Ft. Wayne, Ind. He was a member of the first graduating class at Christ Seminary-Seminex in St. Louis, Mo. Following ordination in 1979 he served pastorates in Western Pennsylvania at Holy Emmanuel, Pittsburgh, and Holy Trinity, Hermitage. He also earned three advanced degrees in music: a Doctor of Musical Arts degree in Choral Conducting from The University of Iowa, a Master of Musical Arts degree in Composition from Yale University, and a Master of Music degree in Organ Performance from Washington University, St. Louis. He held a conducting position at Albertson College at Caldwell, Idaho, and, from 1989 to 1995, he was an adjunct member of the Music Department at Thiel College in Greenville, Pa..

Even before he joined the Lenoir-Rhyne faculty, Weber's compositions and hymns had become widely known and used. In 1986 he was commissioned to write the music for the theme hymn of the Evangelical Lutheran Church in America, "Come, Share the Spirit." He won the 1995 Chautauqua Chamber Singers Choral Composition Contest with an anthem for choir and organ entitled, "Prayer for Christian Unity," and his setting of the canticle, "I Will Sing the Story of Your Love," was awarded first prize in a contest sponsored by the Association of Lutheran Church Musicians. After his arrival at Lenoir-Rhyne, his 1997 "Magnificat" for soprano and treble soloists, chamber orchestra, mixed choir and treble chorus received public acclaim in performances throughout the Southeast and abroad. As director of the Lenoir-Rhyne choir, he would later compose and arrange a number of selections which were introduced by the choir and used widely by church, college and university choirs.



He and his wife, Florence Jowers, joined the Lenoir-Rhyne faculty in 1996 as directors of the new sacred music program which offers an academic major, as well as minors and concentrations in the subject. In addition to their teaching duties, they assumed responsibility for development, marketing, and advancement of the new program. She also organized and directed a Youth Chorus within the program.

Ironically, the first project of the

Weber-directed choir required the singing of an uncharacteristic genre of sacred music. The a cappella choir joined the college Youth Chorus and Gospel Choir to present a program of gospels and spirituals for the African-American Festival which took place on the Lenoir-Rhyne campus Sept. 18, 1999. The three choirs, plus other singers from the community, were directed in the preparation of the program by Dr. Anthony Leach, professor of music at Penn State University.

Later, in December, the choir continued the traditional Christmas presentation, singing Dec. 6 and 7 at St. Andrew's in a program which was followed on the second evening with an outdoor tree-lighting ceremony on the campus and a reception in Cromer Center. As in previous years, the program participants included other college music groups: the Brass Ensemble, directed by Christopher Nigrelli; Kids in Koncert, directed by Paula Zimmerman; and the Handbell Ensemble and the Youth Chorus, both directed by Jowers.

Before the spring concert season began, choir members, current and former, wrestled with a change the new director proposed for the a cappella choir's popular selection, "O Day, Full of Grace." The number, which was the most frequently sung and which was the concert selection alumni were often invited to sing with the choir, was shortened by one verse. The removed verse contained the words: "As birds in the morning sing God's praise / His Fatherly love we cherish / For giving to us this day of grace / For life that shall never perish . . ." But Weber reassured the concerned with a letter of explanation–and with his knowledge of the history of the selection:

> It is true that I have decided to change the work slightly by dropping one section, but I want you to know that this was not done without serious thought. Here are some of my reasons for deleting this section:
>
> 1) F. Melius Christiansen's son, Olaf, and every conductor of the St. Olaf Choir since, has conducted O Day without the "birds in the morning" verse. Historically, in Lutheran college circles, the piece has actually been sung for a longer period of time without the verse than with it.
>
> 2) "Birds in the morning" is a free section not quoting the melody of the hymn. Melodically it has nothing to do with the rest of the piece. Compositionally, St. Olaf conductors since F. Melius have deemed this verse musically weak. I agree.
>
> 3) The 2000 A Cappella Choir sounds better without singing this chromatic and difficult-to-tune section. I do not have basses who can hold low Ds for an extended period. Without hearing that low fundamental, it's impossible to tune the chromatic chords above.
>
> 4) Our leaving out part of the text should not impact the continuing importance of the whole text for you and other alums. The sense of the piece is a journey in God from here to our homeland and that message is "brought home" with or without the birds of the morning. It is interesting to note that F. Melius only set two lines of the hymn's last stanza. In other words, he left out text he didn't feel appropriate for his time or his choir.

*The '05-'06 choir celebrated the 70th anniversary with a tour of Florida.*

> The bottom line for me is that the present choir sounds as good as it possibly can. My allegiance has to go to the 2000 A Cappella Choir first and to alumni second. The piece, in its emended form, still contains plenty of power and will speak strongly to our audiences. My hope is that you and other alums will join us on the home concert for O Day and sing with joy verses 1, 2, 4 and the two lines of 5 that F. Melius set. (Weber letter to Teresa, Mar. 17, 2000)

Six years later, Weber would comment further on the frequency of the choir's use of the selection and the positioning of the number as a concert closer:

> "O Day, Full of Grace" is assumed by many to have been sung by the choir every year. But the selection was not published until 1943, and there were several years under Lee's direction when the number was not sung, and there were several years when McNeely did not use it.
>
> For a number of years it was used as a closer but not throughout the history of the LR choir. Lutkin's "Benediction" was a closer in the early years, and apparently "Beautiful Savior" was a closer in some years. I personally prefer not to use "O Day" as a closer because I do not wish for listeners to go away with that thunderous finish as their last impression of the choir. I would rather it be a tone that reflects more accurately the character of that particular choir.

The ten-stop spring concert tour in April 2000 opened with three in-state performances followed by a trip through Virginia and Maryland with first-time visits in Gettysburg, Pa., and State College, Pa. The season closed with the traditional home concert in St. Andrew's.

The following year, the 2001 choir and brass ensemble toured Ohio, making first-time visits to Mansfield, Rocky River and Fairview Park. The trip also included a first-time concert at Holy Trinity, Greenville, Pa., where Weber's wife, Florence, had served as Director of Music. The choir premiered Weber's "Arise, Shine" during this tour and in Greenville, performed the anthem for Mr. and Mrs. Henry Heil who had commissioned the work.

Membership in the choir dipped to its lowest number (30) in 2001-02, but would later advance to a normal complement of 45. Despite its smaller size, the 2001-02 choir shouldered a full schedule. For the first time in its history, the choir prepared and performed a concert tour in the first semester. Prompting the early trip was an invitation for the choir to sing Oct. 6 at the installation service for the Rev. Mark Hanson, presiding bishop of the Evangelical Lutheran

*The '01-'02 choir, brass, and percussion perform in Chicago for the installation of the ELCA's presiding bishop.*

Church in America, in Chicago's Roosevelt Memorial Chapel. The service was a Saturday afternoon event. By stretching the trip over a five-day weekend, the choir also sang first-visit concerts in Cincinnati (on Thursday), Indianapolis (on Friday) and Middletown, Ohio, (on Monday). After the traditional Christmas program in December, the choir on Feb. 4 performed jointly with the visiting St. Olaf Choir at a convocation in St. Andrew's, singing "O Day, Full of Grace" and "Beautiful Savior." The spring tour in March and April featured a performance in each of the five Lutheran conferences of the North Carolina Synod.

Highlighting the 2002-03 year was the choir's eighth European tour. During the 17-day trip through Germany the choir sang six concerts, including one during a first-time visit to Stuttgart. In its performances, the choir sang a piece by Weber written especially for the tour: a setting of Martin Luther's last prayer spoken a few hours before his death. Entitled "Luther's letztes Gebet," this work for a cappella choir and solo trombone was premiered by the choir at Luther's grave in the Castle Church of Wittenberg. The selection was well-received: one woman requested that it be played at her funeral.

Weber, who led the choir on two overseas tours, would later recall one impromptu singing in particular:

> I remember the crypt in the Speyer Dom. We were given 20 minutes or so to sing on the steps of the Speyer Dom which I think is the largest–if not the largest, one of the largest–Catholic cathedrals in Europe, and then we were asked, "Would you like to see the crypt?" We all said, "Yes," and we went down below the church, and we stood around this baptismal font down in the crypt, and we sang "Lamb of God." I told my choir the other day that, with that experience, I just can't explain it: you can't hear or sing the piece the same way again. Just that experience together was so wonderful, so uplifting. I think the people that were visiting that day just kind of stood around, kind of in amazement, that a choir would be singing, down in the crypt for one thing, but so meaningfully and so beautifully. (Choir Reunion Dinner Remarks, Apr. 29, 2006)

Earlier in the year, at a Feb. 23 Festival of Psalms concert at Corinth United Church of Christ in Hickory, the choir introduced a selection written by one of its former members, James Gossler, who sang tenor in the 1975 and 1976 choirs. The number, "An Old English Prayer," was also offered as an optional selection in the domestic spring tour the following month. The tour covered seven cities in North Carolina, Virginia, and South Carolina, including a concert in Blacksburg, Va., for the first time.

The 2004 choir toured north to New York City, making first-time visits to Winchester, Va., Bethlehem, Pa., and Towson and Annapolis in Maryland. Earlier in the academic year, on Nov. 15, the choir sang for the North Carolina Synod's 200th Anniversary Worship Celebration on the campus of Wake Forest University in Winston-Salem. Also participating in the service were the college's Brass Ensemble and Youth Chorus.

Handel's "Messiah" consumed the choir's focus in 2004-05 to the extent the choir made no tour. At the traditional Christmas program on Dec. 6 at St. Andrew's, the choir was accompanied by the Degas String Quartet in the singing of an abbreviated version in a program it shared with the College Singers, Brass Ensemble, Saxophone Quartet and Handbell Ensemble. On Mar. 19, the choir appeared in concert with the Western Piedmont Symphony Orchestra and soloists of the Fletcher Opera Institute of the North Carolina School of the Arts in a presentation of the unabridged "Messiah" at First Baptist Church in Hickory before a capacity audience. Parts of this work along with other anthems were also sung in Belmont and Morganton.

The choir opened its 2005-06 year with a November invitational performance of an a cappella program for high school and college choral conductors. The performance was a feature of the North Carolina Music Educators Conference held in Winston-Salem and was given for the North Carolina chapter of the American Choral Directors Association.

In March, the 70th anniversary, the choir resumed its traditional tour with a nine-day trip through Georgia and into Florida where it made first-time visits to Port Orange, Deerfield Beach, Temple Terrace and Largo. The program included a selection by Weber, "Arise, Shine!," which earned the 2003 Raabe Prize for Sacred Composition awarded by the Association of Lutheran Church Musicians. The piece had also been performed by the Luther Nordic Choir, the St. Olaf College Cantorei and the National Lutheran Choir.

A reunion and concert marked the celebration of the choir's 70th anniversary during Lenoir-Rhyne's Alumni Weekend Apr. 27-30, 2006. More than 100 former choir members joined with the current choir to rehearse and sing a joint concert in St. Andrew's directed by Weber and former director McNeely. A local newspaper reporter, Josh Yoder, described one of the rehearsals:

> Some of the singers in the alumni choir graduated in the late 1930s, others just a few years ago. They came from as far away as Iowa, Texas and New York. One woman even flew from Berlin. At a rehearsal Friday, the group went over standbys like "Beautiful Savior," "O Day Full of Grace" and "Jerusalem, My Happy Home." Many could sing from memory. Some were moved to tears. "I've had a hard time keeping the hair on the back of my neck down," said Tonya Brittain, 34, of Newton. "To have all these people singing together is amazing. There's nothing like this anywhere else." (Hickory Daily Record, Apr. 29, 2006, p. 1)

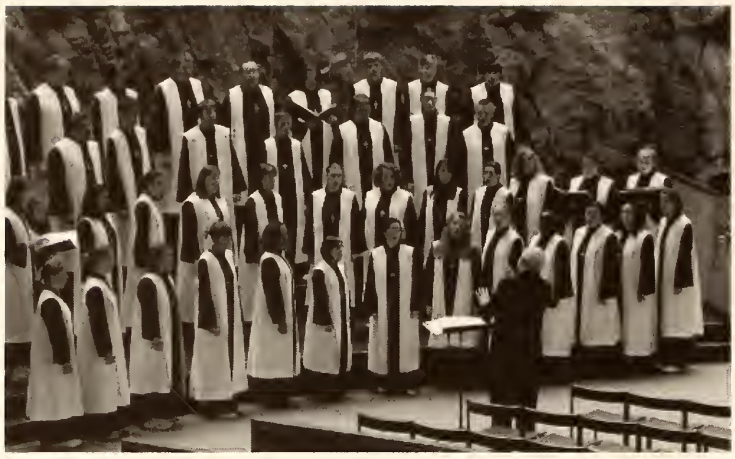
At the concert, the alumni choir, directed by McNeely, sang five numbers: "Come Let Us Sing," "Be Thou With Me," "Jerusalem, My Happy Home" (Sateren), "So Much To Sing About," and "Praise to the Lord." Later the alumni choir joined with the 2006 choir to sing additional favorites: "Lamb of God," "I Was Glad" (C. Hubert H. Parry), "E'en So, Lord Jesus, Quickly Come," "Salvation is Created," "Beautiful Savior," "O Day, Full of Grace," and the Lenoir-Rhyne Alma Mater.

A souvenir of the reunion was a compact disk containing 26 selections as they were recorded by earlier choirs. The collection, assembled by Weber, contained numbers by the choirs of 1952, 1969, 1972, 1981, 1999 and 2004. The CD, along with other features of the reunion, was planned by a 14-member committee chaired by Karen Blume Feezor, an alto in the choir from 1981 to 1984.

The March 2007 concert tour took the choir through Tennessee and Virginia on a seven-stop trip which included first-time visits to Lebanon, Pa., and Frederick, Md.

The year concluded in May with the choir's ninth international tour, for the first time into the Baltic States. Four concerts were presented in Estonia, the home country of Helga Kuuskraa Shuford of Hickory, a soprano in the 1961 choir who helped schedule and attended the concerts. With Shuford and her husband, the choir members were treated to a reception by the U. S. Ambassador to Estonia, who attended one of the concerts. Other concerts were sung in Russia, Finland, Latvia and Lithuania.

The following summer Augsburg Fortress, the ELCA publishing house, released a compact disk



*The '06-'07 choir sings in the Rock Church in Helsinki, Finland.*

recorded by the Lenoir-Rhyne choir and the Youth Chorus. The recording featured arrangements of selections from the Evangelical Lutheran Worship hymnbook and contained hymn settings by Weber and the Rev. Michael Costello, who sang tenor and bass in the choir from 1999 to 2002.

Featured in the 2008 concert program was Weber's newest composition, "Hill of Crosses," which was inspired by a major pilgrimage site in Lithuania where thousands of crosses have been placed in memory of war victims. The choir sang the program as its season finale on Apr. 18 in Blacksburg, Va., in observance of the first anniversary of the Virginia Tech massacre.

The season began February 10 with a presentation in Duke University Chapel in Durham and included a one-week tour to Chicago, including first-time visits to Nashville, Tenn.; Kirkwood, Mo.; River Forest, Ill.; West Des Moines, Iowa; and Bloomington and Northfield in Minnesota. One of the highlights of the tour was the singing of "Jerusalem, My Happy Home" in memory of Kenneth Lee during chapel at St. Olaf College.

In October 2008, the choir made its concert tour in the fall rather than the spring. Starting on Thursday, Oct. 23, in Wilmington, the choir sang a series of four concerts in Myrtle Beach and Charleston in South Carolina, and in Charlotte. Other first-semester appearances included the campus singing of Bach's "Cantata for the Festival of the Reformation" and the traditional pair of Christmas concerts, in addition to hosting the annual Lenoir-Rhyne Choral Festival for High School Singers.

The Christmas concert included seasonal carols but the choir also introduced other music. The program featured two movements from "The World Beloved, A Bluegrass Mass" by Carol Barnett. In addition the choir sang a new Christmas carol, "In Bethlehem," composed by Weber, and it premiered "Wake, Awake!," an anthem by the choir alumnus, James Gossler.

During the second semester, while Weber was on sabbatical leave, the choir was directed in a home concert by John Gordon Ross of Hickory, conductor of the Western Piedmont Symphony Orchestra

Ross returned to the choir podium a year later when Weber, because of illness, was unable to direct the choir on its spring tour. The nine-stop tour, in mid March, carried the choir into South Carolina, Georgia, and Tennessee, where the choir made first-time visits to Oak Ridge and Franklin. Ross was also the guest conductor for the choir's April presentation of Mozart's "Requiem in D Minor" in Hickory and Charlotte.

Prior to his illness, Weber directed the choir on a three-day fall tour into Virginia and Washington, D.C., where the choir sang at the National Cathedral for a Lutheran Reformation Service.

Plans for the 2010-11 choir year, in addition to the traditional Christmas concerts and spring-break tour, include an April 29-30 reunion in observance of the choir's 75th anniversary and a May overseas tour to Poland, the Czech Republic and Germany.

The spirit of a Weber-directed choir was captured by Kurt Schmidt in his remarks to diners at the choir's 70th anniversary reunion. Schmidt, a bass in the choir from 2003 through 2006, described Weber as a "consummate" conductor:

> What he demands of his choirs and what he gets is nothing short of amazing. He's taught us to love and appreciate the past when we sing pieces by Christiansen or motets by Schutz or Bach and to appreciate the future of music when we sing brand-new pieces hot off the press or new settings by international, global composers. There is something to be said for a choir who can have the privilege of singing a Bach motet at the Thomaskirche in Leipzig, or to sing a setting of "A Mighty Fortress" for Sunday morning worship at the Castle Church in Wittenberg. . . . Experiences like that, singing music like that, are very formative and unforgettable. (Choir Reunion Dinner Remarks, Apr. 29, 2006)

He also described Weber as a gifted composer:

> Sometimes I wonder why he doesn't sit at home all day and just compose. Every so often he will write something new, get a few of us to sing it, and, well, we never see that piece again. But if that happens one time out of a hundred, the other 99 pieces he will write will be golden. They will be the best. . . When you have a current choir who begs to sing his pieces and older members like me who remember Paul Weber pieces over any other piece in the repertoire, that says something.

Schmidt, who suffers from cerebral palsy and finds it tough to walk long distances, concluded with comments on Weber's relationship with choir members:

> He may be our conductor or our professor, but he's also our friend. He's a friend to students who are grieving; he's a friend to students who are rejoicing. He's even a friend when all you want to do is climb 300 steps to the top of a German castle and you can't keep up with the group. To make a long story short, there was where Dr. Weber climbed those steps with me, one by one, until we reached the top.
>
> Dr. Weber, members of the A Cappella Choir, the future of this choir is like a never-ending staircase. For all we know, and all that we hope, the choir will exist for many more years under many more conductors as long as the college continues with open minds, open hearts and open doors. The challenge now is to ascend that staircase, one step at a time, as we continue to make beautiful music and strive to do better and to be better at what we do and who we are.

## Appendix A:
## Roster
## A Cappella Choir Members
## 1935-2010

(Legend: s = soprano; a = alto; t = tenor; b = bass.
Academic years are shortened to the last two digits: 05 = 1904-1905.)

### - A -

Lauren Abel a05-08, wardrobe chair 06-07, librarian 07, section leader 07-08. Eddie Abernathy t86-89, section leader 89. Lina Abernathy s37-38, secretary-treasurer 38. Ray Abernathy b52-53. Marie Abernethy a55-58. Polly Abernethy a49-50. Willis Abernethy b53-54. Emilee Acker s68-71. Jennifer Adams a96, 98. Eleanor Adolph s47-49. Marsha Agner s69-70, a71-72. Terry Agner b51-54.

E. L. Aiken t37-38. Mary Aiken a72. Ruth Albert s79-82. Hugh Alderman b64. Georgann Alexander s56-58. James Alexander t70-71, 73-75. Cindy Allen a83-86, secretary 86. Ruth Allen s81. Chris Alley b85-86. Phyllis Allran s66-68. Wayne Allran t54. William Allred t94. Brenda Amick s67-70. Vivian Amick s74-77. Jessica Amos a06. Riley Amspacher s85-86.

Diane Anderson 74. Juanita Anderson a40. Laureen Anderson s80. Mildred Anderson s47-48. Sara Anderson s58-60. Harry Andrews b68-71. John Andrews b63-64, 66-67. Deborah Anthony a92-93. Rachel Anthony s45. Fritz Apple t55-57. Marjorie Apple s47. Jeremy Ard b08-10. Denise Arditti s92. Jane Arndt a64, 66-67. Robert Arndt b83. Hans Arnesen b81. Paul Arnold 66.

Kim Ashley a98-99, chaplain 99. Ann Ashman s76. Susan Atherton a56-58. Lydia Aurand s08-10, co-librarian 10. Andrea Austin s94. Sherry Austin t65. Michelle Austin a06.

### - B -

Willie Bacote b78-79. Bob Baesman 66. Louise Bailey s37-38. Sylvia Bailey 42. Jeanie Baird s72-74. Cecil Baker t56, 58-59. David Baker b77-79. Gene Baker b72-75. Howard Baker t74-77, section leader 77. Jordan Baker t03. Tracy Baker s85. Eva Baldwin s40-42. Linda Baldwin a77. N. Taylor Baldwin b03. Brian Ballard t90. Betty Bame a37. Charlotte Bame 36. Dawn Baranski s95.

Russelline Barbee s63-64. Rhonda Barcomb s02. Becky Barger a48. Mary Ann Barger s59-60, 62. Mary Ellen Barger a47. Ann Barker s65-68, secretary-treasurer 67, president 68. Carla Barkley s80-81. Nell Barkley a45-48. Keisha Barlow a99-01, vice president 01. Lori Barlow a88-89, secretary 89. Barbara Barlowe s80-82, chaplain 82. Harrison Barnes t78-82, section leader 80-81. Phillip Barnes b85-86.

Elizabeth Barnhardt s57-60. H. P. Barnhardt t49. Martha Barnhardt a49-50, secretary-treasurer 50. Cory Barrett t92. George Barrier b61. Betty Barringer a51-53, vice-president 53. Linda Barringer s59-60. Paul Barringer b48. Phil Barringer 71. Kathleen Barron a84-87, chaplain 87. Drew Basinger b70. Hope Basnight s70-73, section leader 72. Lisa Bass s81-82. Kyle Bates t06-09, co-tour manager 09.

Hugh Baumgartner a40-42. Janice Baxley a55-57. Trina Beach s82. Legh Beal s92-93, vice president 93. Daniel Beal 36. Jane Beale s67-68. Berge Beam, Jr. b37. Frankie Beam s49. Helen Beam s36-37. Horace Beam t47-48. Jane Beam s49. Katharine Beam s44. Loretta Beam a82-85, vice president 85. Mollie Beam a10. Shannon Beam s86-87. Deborah Beamer s84-87.

Sarah Beamer s88-91.

Dawn Bean a88-91, section leader & treasurer 90, president 91. Doug Bean 71. Shelly Beard s96-a97. Marie Beatty s55-57. Pat Beatty s56-58. Paul Beatty b50. Anne Beaty a88. Chris Beaver t94-95. Elizabeth Beaver s44. Emily Beaver s54-55. Jackie Beaver a53-54. Jerry Beaver b53-56. Luther Beaver t71-72. Perry Beaver b62-64. Sara Beaver a05-08, section leader 08. Gene Beck b60.

Lori Beck s01. Emilie Becker s93.

Benjamin Bedoussac t02. Patricia Ann Bell s62. Don Benfield 71. Edith Benrud s69-70. David Bernhardt b68. Connie Bertolet s51-54, secretary-treasurer 53-54. Shelly Beyer a78. Karl Binz t68. Betsy Birmingham s74-76. Beth Bisanar 66. Judy Bisanar s61-62. Athena Bishop s05-08. Twila Bishop s69. Judie Bittinger s58-60, a61. Al Black b48. Ruth Black s38. Jenni Blackwelder s65-66. Ryan Blake b01-05, robes 03-04, section leader 05.

Melissa Blakeslee a89-90. Doris Blanchard a44-45, president 45. Richie Blevins, b83-t85, section leader 85. Bill Bloh b55, 57, vice-president 57. Robert Bloh t57-59. Vivian Bloh a61-63. Carol Blume s85-88. Karen Blume a81-84. Lara Blume a89-92, president 92. Rudee Boan t72-73. Geraldine Bodie a45. Rosalind Bodie a47. Dan Boehret b78-81, chaplain 79, manager 81. Emily Boger a69-71. Randall Boggs 71. Brenda Bogucki a77.

Carlos Boisselle b86. Annie Boland 36. Barbara Boland a37. Audrey Bolch a48. Jean Boley s78. Charles Bolick t76-78. Ernest Bolick, Jr. b52-55. Tracy Bolin t85-89, president 89. William Bolton 43. George Boozer b48-51. Jeana Neal Borman, pianist 96, rehearsal accompanist 97-99, accompanist 00-02, 06-07. Jackie Bost s81-83. Penny Bost s70-72, vice-president/historian 72. Peter Bost b74-77.

John White Bostain t36-38. Barry Bostian b59. Betty Bostian s57-58 Frank Bostian t41, 47. Phillip Bostian b37-38. Jo Anne Boswell a75-s76. Michelle Bouchard a96. Catherine Bowden s49-52. Chris Bowen b93. Bob Bowers b46. Julie Bowers s96-98. Martin Bowers b75-78, chaplain 78. Judy Bowles a59. Julie Bowers s98. Brittany Bowman s06. David Bowman b72-75. Whitney Bowman s03. AnneRoss Boyd a52. Leslie Boyle a80.

Douglas Brace t03-06. Toni Brackett a98. Amy Bradford s92-93. Bobby Bradley b03. Lyle Bradshaw b77-82, section leader 80. Doug Brady b80-83, rehearsal accompanist 83. Karen Branner a63-64. Allen Brantley t61-63. Betty Brath a99. Heather Brengle s93. Dale Brill b83. Jimmy Britain t93. Rama Brittain a75-76. Charles Britton b69-72, manager 70-72. David Brockman b00-01, section accompanist 00, section leader & president 01.

Tiffany Broman s98. Carl Broods III b68. Jo Anne Brooke s61. Bill Brooks t74. Carl Brooks b67-69. Colin Brooks b89-90. Ernest Brooks b59-61, chaplain 61. William Brooks t73-74. Susan Brookshire s87-90, vice president 90. Leslie Broome s74-77. Brenda Brotherton s61-62. Julia Rose Brower s46. Mary Ellen Brower a87-88.

Alicia Brown s99-02, chaplain 01-02. Betsy Brown a51. Charles Brown t58-60, president 60. Dallas Brown b48. Doug Brown b82. Ellen Brown 66. Glenn Brown t96-97. James Brown t56-59. Joel Brown t62-64. Leslie Brown t50-51. Mary Louise Brown s69-70. P. Jane Brown a86-89, treasurer 87, vice president 88. Pam Brown a77-78. Ralph Brown t37. Sallie Brown a76-77. Tim Brown t87-90. Mary Elizabeth Browne s61.

Christine Browning s38, 41. E. L. Broyles b49. Gene Bruce t62-64. Jim Bruce t58-60. Mark Bruce t81-83, 85. Nick Bruce b88-90, section leader 90. Ty Bryant t88-89, chaplain 89. John Bryson t60-63, co-manager 61-62. Jimmy Buchanan t88-91, 97, section leader 90. Joan Buchanan 98. Marie Buchanan s97-00, secretary 99. Heather Buckley a96-98. Susan Buhrow a78-81, vice president 81. Denise Bumgardner a88-91.

Mark Bumgarner t79-81. Stan Bumgarner 66. Thomas Bumgarner b81-82. Howell

Burgin b47. Kristian Shane Burke b97-00, treasurer 99. Linda Burkett s71. Ciara Burleson a05. Jill Burns s92-93, a94. Sandra Burris s58-59. Laura Bush s86. Bryan Buss t87. Amy Butera 91. Dwayn Butterfield b92-96.

## - C -

Martha Jean Caldwell s56-58. Jason Call b99. Sharon Callender s84-86.
Judy Camac a73-75. Jason Camin b02. Doris Mae Campbell s41. Jan Campbell a73-75. Lois Campbell a45. Richard Campbell b65-67, chaplain 66, vice-president 67. Tracy Campbell t92-b93.
Harold Cantrell b83-84. Jack Canupp t5758. Harold Cantrell b83. Diane Capanna s74-75. Luis Caraballo t83-85. Darryll Carpening t01.

Cecil Carpenter b37-38, 40. Claudia Carpenter 41-43. Minta Carpenter s45. Nancy Carpenter 36. Paul Carpenter t60-61. Rose Carpenter s59-60. Linda Carson s80. Jesse Carswell t00. David Carver b87. Morris Casper t66-67. Douglas Caston t52-54. Fred Castor b50-52. Susan Castor s84. Herman Cauble t37-38, 40. Shirley Cauble s49-51. Craven Caudle 41-42. Anna Causey a05-06. Melissa Chakalis s04-07. Consuelo Chambers a94.

Randall Chapman b72-75. Gregory Chappell t90-b93, chaplain 92, president 93. Donna Cheatham a57-60. Allison Cherry a00-03, tour manager 02, president 03. Janet Chewning s89-93. Sonya Childers s78. Jacque Christ a93. Tawny Church a04-05, s06-07, tour manager 06, section leader 06-07, vice president 07. Amber Clark s09. Betsy Clark s84, a86-87, vice president 87. George Clark t50. Martha Clarke s71-72. William Clark t83-86.

Amanda Clay a93. Kathleen Cleary s83-86. Walt Cleckley 74. Susie Clement a84, 86. Martha Ann Clemmer s48-49. Joe Clendenin b64. Raymond Clift t79-80. Anne Cline s52-55. Anne Cline a76-78. Beth Cline a81-84, treasurer 83-84. Catherine Cline a40-43. Greg Cline t78-81. Hal Cline t76-78. Helen Cline a37. Jennifer Cline s92. John Cline b56-58, chaplain 58. Michael Clinton t10. Mark Clodfelter b86.

Ann Ellen Cloninger s63-64. Betty Cloninger s74. Pat Cloninger t51. James Coates b37. Dianne Cobb 70. Frances Cobb a50. James Cobb t38, 41-42. John Cobb 36. Mary Emma Cobb s37-38. Mildred Cobb s46-48. Paul Cobb t63-64, 66. Carol Coble a69-71. Keith Coble t54-56. Keith Coble b62-63. Marie Coble a73-s75, vice president 74. Peggy Henry Coble s53-54. Victoria Coble s01. Matthew Cochran b09-10.

Adam Coffey b99-01. Caron Coffey a98-99. Janet Coffey s60-63. John Coffey b69-70. James Coggins b52-55. Laura Coker a99, 01. Becky Coleman s90-91. Phyllis Coleman a71-74. Joanna Colley a96. Triana Collier a07-10. Tim Collingwood t82-84, president 83, section leader 84. Bert Collins t96. Dorothy Collins s46-49. Harriette Collins s54-55. Rebecca Collins a61-62. Lee Compton t88-92, president 92. Toni Coniglio a96-97.

Becky Conrad a46. David Conrad t40-42. Linda Conrad s60. Rachel Conrad 42-43, a44. Rebekah Conrad s43-45, vice president 45. Rebekah Conrad s62-64. Robert Conrad b76. Paul Conradt-Eberlin t83-86, chaplain 85, president 86. Jennifer Cook s93. Betty Cooke s51. Karolyn Cooke a47-48. Peggy Coon s50. Edgar Cooper t41-43. Elizabeth Cooper s40-41. Margaret Cooper s38. Michelle Cooper s92-93, a94-96.

Marian Corbett s68-69. Susan Corbett s69. George Corell b68. Gloria Cornwall 42. Darryll Corpening t00-01, treasurer 01. Letha Correll s38. Michael Costello t99-01, b02, section leader 00-01. Sheldon Costner t91, 93-94, treasurer 94. Stella Coulter s37. Edward Counts b58-61, president 61. Gretchen Cox s03. Jeannine Cox a80. Kimberly Cox s96. Shea Cox s05. Marissa Crane s99-00.

Benjamin Crawley b86-90, section leader 89. Marie Crawley 42-43. Louise Cress 45.

Bob Cromartie b73. Bette Cromer a65-67. Kathryn Crook 91. Edwina Crossman s69. Richard Crowell t70. Jeanne Crumley a77-79, secretary-treasurer 78, president 79. Amanda Culbreath a05. Claire Culbreath a89. Ashton Currie s09-10. Susan Curtin s88. Scott Curtis b08-10, section accompanist 09, tour co-manager 10. Beth Cuthbertson s65-66. Rufus Cuthertson t38. Vivian Cutrell s69-70.

## - D -

James Daley b64-67. Laura D'Angelo a05-07, section leader 06, treasurer 06-07. James Daniel t52. Shea Daniel b10. Kenny David 74. Teresa Davidson a80. Bradley Davis b79. Clifford Davis 42. Gayle Davis s64. Gwen Davis a65-66. Jack Davis t53-56. Kenneth Davis b74. Larry Davis b81.
Miriam Davis a56-58. Sheila Davis a80. David Day t99-01. Joyce Dayvault s57.

Alan Deal t85-86, b87. Barbara Deal a58-61, secretary-treasurer 60-61. Carl Deal b50. Carol Deal a78-80. Claude Deal b57-59; president 59. Connie Deal a62-63. Donald Deal b50. Harold Deal 43, b44. Libby Deal s78-79, vice-president 79. Ronnie Deal 66. Ryan Deal t05, section leader 05. Terri Deal a93. Linda Deale s71. Sandra Deaton a56-58; secretary-treasurer 58. Ellen DeBord t74, a75-77. Philip Deese t57, 59-60; chaplain 60.

Harold Deitz 42. Helen Deitz s70. Mary Dellinger a45-46. Ramsey Dellinger b89. Eileen Denninger a96-97. David Dennis b59. Tommy Dennis t61-62. Jack DeRochi b88-90. Todd Dickerson b06-09. Cheryl Diehl a67. Renee Diener s08-10. Janice Dillashaw a88-89, treasurer 89. Michael Dixon b97. Karl Dobberman b86. Karen Dohrmann s63-64. Nancy Dolwick a67. Lisa Domm a93-94. Meredith Dorfer s06-08, secretary 07.

Julia Dotzenrodt t62. Kevin Downing b92-93. Helen Drafts a51-54. Steve Drum t67. Debbie Drummond s83. Walter Drury b55. Joe Druszewski b82. Ann Dry s53. Sarah Drye a40-41. Audrey Duda a83, 85-86. Jean Cox Duffy s64. Lauralene Dugdale s72-75. Kathy Dunbar a75. Phillip Duncan t65-67, vice-president 66, president 67. Richard Duncan t64. Rodney Duncan b70. Ruth Durham a53-54. Mary Crawford Dutton a41. Marc Dykeman t95.

## - E -

Diana Eads a06-09, robing 09. Becky Eagle a93. Deanna Eaker s63-64. Mary Easter 91. Matthew Eberhardt b95-96, vice president 96. Simon Eccard t44, 46. Alicia Eckard s96-99, vice president 99. Jason Eckard b93. Judy Eckard s89, section leader 89. Rick Eckard b67-69, manager 68-69. Timothy Eckard b59-62. Tracy Eckard s83-86. Erin Edenfield a01. Karen Edmonds s00.

Grover Edwards t51-52. Paneen Edwards s65-67, a68. Talmadge H. Edwards, Jr. t64. Ted Edwards t55-56. Alyre Efird t74-75. Howard Efird b50. Jean Efird a57- 60. Pansy Efird a59. Raymond Efird b66-70. Linda Eggleston s77-79. Carolyn Eleazer a63-64. Pam Ellinghausen a72-73. Angela Ellis s93-94. Diana Ellison a72-75. J. C. Epting b62-64. Paul Erickson b83. Daria Erdmann s92-94, chaplain 94. Heidi Ernst a85-86. Sue Erson s77-80. Nancy Ervin a75-76. Clevie Evans a73-76, chaplain 74. Diane Evans s76-78. Jonathan Wesley Evans t02.

## - F -

Brady Faggart t49-52, assistant manager 50, manager 51-52. Luther Faggart b84-85. Martha Faggart a52-53. Carolyn Falk s78. Erika Jo Falk a08-09, librarian 09. Ann Fargis a54. Clyde Farris 42. George Farris t44. Mary Faulkner s73-76. Sarah Faust a94. Susanna Faust a94-

95. Carol Fawcett a77-78. Michelle Fearer s08, 10. Shelley Fearer a09. Mary Featherston s82-83. Melanie Featherston a80, s82-83. Anne Feil a82-84.

Stacy Feldstein a99-02, secretary 00-02. Thomas Fetzer b37. Catherine Ficken s85-88, manager 88. Georgina Finch s97. Anne Fisher s53. C. P. Fisher, Jr. b37-40. H. G. Fisher, Jr. t51-54, assistant manager 52, business manager 53-54. Jean Fisher a64. Jeremy Fisher b85. Margaret Fisher 36. Mary Gladys Fisher s40-43. Paul Fisher b49. Roselyn Fisher s50. Ruby Fisher s56-58. Zelia Fisher a67-68. Anna Fitzpatrick s04-05. Mike Flack b70-71.

Margaret Fleming a85-87. Anna Fletcher a06. Kelly Fletcher s88. Barbara Flowers s44-45. Shelba Flowers s63-64. Nancy Foil s50-52; secretary-treasurer 52. Jean Foltz a47-49. J Ford t85-86. Tom Ford b67-69. Marjorie Fortenbury a45. Tracy Fortner s87-89. Charles Foster b81-84, assistant manager 82, section leader 84. Sharon Foster a82-85, vice president 84, president 85. Cathy Fowler s76-77. Elizabeth Fowler s09, section accompanist 09.

Brenda Fox a74, president 74. Glenn Fox b69-70, t71, vice-president 70, president 71. Natasha Fox s06-09, chaplain 09. Jennifer Franjione a96-97. Darren Frank t92. Valerie Frank s09-10, wardrobe 10. Margaret Franklin a55. Matthew Frazier b87-90. Nancy Frazier a84. Rusty Frazier b83-86. Sally Free a81-82. Margaret Freeman a50. Pat Friday a65-68. Tom Friedrich t71-73.

Alice Fritz s42-44. Betty Ann Fritz a47-50, vice-president 50. Douglas Fritz b46-47. Elizabeth Ann Fritz a47. Joseph Fritz b36-37. Kathryn Fritz a65-68. Paul Fritz b97-98. Richard Fritz t40-42. John Froedge t92. Sara Froneberger a51-54. Homer Fry b48. Michael Frye t66-69, chaplain 67-68, president 69. Dotty Fulenwider s45. Nora Fulmer a84-86, section leader 86. Tommy Funderburk t51. Ladd Fuqua t71.

## - G -

John Gabriel 71. Cyndi Gaines s89. Kathryn Gaither a07-10, president 10. Cliff Galyen t71-74. Stephen Gambill b09-10, co-librarian 10. Connelly Gamble b40-42. Jay Gamelin b92-93. Megan Gandy a02, 04. Jonathan Gantt b88-89. Charles Gardenhour b51-54. Jeanette Gardenhour s55-58, secretary-treasurer 57. Richard Gardenhour b51-54. Martha Gardner a40-42. Brenda Garmon a71-73, president 73.

Elizabeth Garret a47-48. Gemma Garrett a99. Jim Garrett t51. Rebecca Garrett s54. Mary Frances Garrison s56-57. Mary Frances Gaston s56. Terrell Gates s84-87. James Gatewood b73. Jennifer Gauble a94. Kimberly Gaylord a90. Susan Gentry s85-87. Crystal Genwright a00. Glynnis George a87-90. Jim George 71. Andy Getz t86, 88-89. Cindy Gibson s70-71. Maggie Gibson a77-79. Frances Gilbert s40-41. John Gilbert b72-73. Betty Gilroy 66.

Irene Givins s70. Caroline Gladden s09-10, wardrobe 10. Sarah Gladden a08-10, treasurer & robing 09, secretary 10. Joan Glass a66-68. Myrtle Glass 42. Ty Glenham t75. Helen Glenn a45-46. Pete Goddard t78. Andrew Golden t09-10. Jake Golden b46-48. Sara Golden s41-43. Tom Golden 42. Gayle Goodman a56-58. Wayne Goodman b61-64. Jerry Goodnow b71. John Goodnow b72-73. Lea Goodson s02. Devin Goodwin b93-94, chaplain 94.

Beth Gordon s76-77. Teri Gordon s06. Suzanne Gore a79. James Gossler t75-76. Paul Gossman t77-78. Caroline Gower s78. Martha Gower a76-s78, section leader 78. Rosalie Graber a92-93. Krista Grabowski a95. Sarah Graham a55. Julia Graves s89-90. Art Gray t72-73. Marcia Gray t76-77, a78. Rose Gray s61. Mary Belle Grayson s51. Laura Greene a07-08. Margy Greenlee s95-97, secretary 96. Mary Greenlee s94. Nancy Greenlee a47.

Mary Greer a97-98. Christy Gregg a91. Mike Gregory t72-75, chaplain 73, section leader 75. Dorothea Greninger s45. Frank Griffin t02-05, librarian 03-04. Joseph Griffin t40-41.



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Shelley Griffin a84-87, accompanist 87. Josie Grimes s53. Deanna Grindstaaff a97, s98-99, a00, president 00. Diana Groce 66. Crystal Grzella a90. Debra Guazzo s74-77. Rich Guckenberger b86. Michael Guelzow b87. Cliff Gullyen t73. Don Gurley t61-64.

Lisa Guthrie s79-82, section leader 81, rehearsal accompanist 82. Lois Guthrie s53. Rod Guthrie b75-77.

## - H -

Anne Haase s00-01. Max Hager t44. Clement Hahn b62-64. Dorothy Hahn a47. Rachel Hahn s64. Virginia Hahn s52-55. Wilfred Hahn b40-41. Anna Hairfield a90. Angie Hall a91. Anne Hall a52-54. Becky Hall a78-80. Jo Kimberly Hall s06-09, wardrobe 07, president 09. Mara Hall a10. Joyce Ham a79-80. David Hamilton b96. Elizabeth Hamilton a02-03. Jane Hamilton s48. Jill Hamlin a98. Virginia Hamm a57- 60. Aims Hann a89.

Jackie Lee Hanselmann s99. Alex Harbinson t81. Cline Harbinson b36-37. Jay Harbinson t54-56, president 56. Tom Hardin t68-70. David Hardy b66-68. Dale Harmon t60-62. Jane Harrington s61. Kim Harris t78. Martin Harris t68-70, b71. Warren Harris t71-74. Holly Harrison a90. Patricia Harrison s86-87, secretary 87. Robyn Harrison s87. Jessica Harshman a04. Elizabeth Hart a02. Mary Sue Hart s62. Laura Harting a98. Vera Harvey a47-48.

Kristen Haug s90-91. Tommy Havnaer 66. Cathy Hawkins a78-81, secretary-treasurer 79, section leader 81. Justin Hawkins t08. Russell Hawkins t86-89. John Hawn b57-59, chaplain 59. Harry Hawthorne b38, 40. Kerry Hayer t83. Stephen Hayko t97-98. Jennifer Head s08. Howard Heavner t68-71. Mary Alice Heavner s56-57. Chad Hefner b92. Mark Hegele b71-74. Cheryl Heffentreyer s89-91. Thomas Hegele b62-63. Christine Heller a47.

Zachary Hellie b02-03. Anne Helms a84-85. Richard Helms b74-77. Becky Helton s93. Dwayne Helton t88. Reggie Helton b86. Daniel Hench b93-96, vice president 95. Eric Hendricks t99. Lethia Henry s54-55. Mrs. Mary A. Henry s54-55. Peggy Henry s54. Thomas Henry b08. David Hensley b99-00, tour manager 00. Jan Herbe a75. Elizabeth Herion a58- 61, secretary-treasurer 59. David Herlong t88-89.

Carolyn Herman s67-70. Joshua Herman b09. Mildred Herman a46. Barbara Herndon s57-58. Dwight Herrin b55. Paul Herzog b84-86, 88. Steven Hess t98. Jackie Hewitt a56. Pauline Hewitt s40. Jerry Hicks b65. Betty Highsmith s72-74. Karen Hikes s71-74. Jennifer Hildreth s87. Denise Hill s73. Garth Lee Hill b44. Kimberly Hill s91, 93-94, president 94. Lesley Hill s70-71. John Hincher t73-74. Daisy Dean Hines a41-42. David Hines 42-43.

Amalie Hinson s94. Tim Hinz b84-85, 87. Becky Hinzman a83. Rachel Hise s93. Roderick Hodge b53-56, president 55. Joanne Hodgson s99. Robin Hoefer a77-81. Dean Hoelz b81-83, section leader 82. Candy Hoffman a73-75. Crown Hoffman b99-00. Jay Hoffman b38, 40. Jennifer Hoffman a02-05, librarian 02, secretary 03-04, section leader 05. Jo Hoffman s61-63. Ruth Hoffman s38. Alex Hoffner t94. Mchael Hogewood b73-76, section leader 75.

Jane Hollar s56. June Hollar a64-67. Sylvia Hollar a59-60. Claire Holling a46-48. Scott Holmesley b79-80, t81-82, assistant manager 81, manager 82. Nancy Holshouser a56-58. Laura Holshouser a79-82. Peggy Holshouser s51-54. Dawn Hooey a88-89. Nathan Hooks b98-01, section leader 00, tour manager 01. Rachel Hoover s10. Angela Hope s95-96. Lorrie Hopkins a81. Matt Hopkins b93. Orchard Hord s52. Amy Horner a88-91, secretary 91.

Marshall Horsman t82. Robert Horton b74-78. Willie Horton b87-88. Billy Hottle 42. Cynthia Hottle a69-71. Kenneth Houck b72-74. Kenneth Houck b83. Mary Houck s85-86. Ruby Houser 45. Michael Houston b67. Nick Houston t08. Joseph Hout b03-07, chaplain 04, 06. Beth Hovis s89-92. Andy Howard b77-78, co-manager 78. Marianne Howard a64. Barbara

Hoy a90-91, 93. Charles Hoyle b53-54. Maragret Hoyle s45-46. Rebecca Hoyle a79-82.

Peter Huber b01-02. Christine Huddle s47. Georgia Lynn Huddle a47-48. Robert Huddle t52-54. Sharon Hudson t74, a75-77. Victoria Hudson s02-05, treasurer & tour manager 04. Becky Huffman a90-91, 93. Jon Huffman t72-73. Leon Hughes b61. Betty Nell Huitt a45. Chele Hunamaker s76. James Hunt t43-44. Gayle Hunter s72-75. Roger Hunter t68. Deborah Hurst a77-78. James Huskey t10. Les Hutchens b02-04. Alisha Hutchinson a98.

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Bradley Icard t08-09. White Iddings b59-61. Harry Ingram b59. Holly Irvin, s78-79. Sylvia Irvine a62-64. Carolyn Isenhour a65-68. Larry Isenhour b70-73. Russell Isenhour b74-75. Kachie Ishida a63.

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Wayne Jacklin b64, 66-67. Jo Ann Jackson a66-69. Page Jackson s80, 82. Pat James s50. Robert Jameson b66-68. Mrs. Virginia Jandeisek s55. Cheryl Janisko s84-86. Debra Janisko s85-87. Lisa Janisko s87-90. Erika Jann a92-93. Adam Jenkins t06-07. Eileen Jenkins s79-80. Rebecca Jenkins s72-74, corresponding secretary74. Bill Jennings b55-56. Mike Jennings t73.

Frank Johnson t47. Gary Johnson 71. Kirstin Johnson s97-98. Larry Johnson t74-75. Laura Johnson a10. Linda Johnson s78-80. Lisa Johnson s02-03, treasurer 03. Nathan Johnson b00. Steve Johnson b75-78. Theressa Johnson s45, a46. Becky Jones s46-a47. Betty Jones s50. Cody Jones b07-10, section leader 09-10, chaplain 10. Franklin Ross Jones t40-41. Giznee Jones s98. Laura Jones a07-10. Stephen Jones b80. Paul Jones t50. Rosalynn Jones a77-78. Michael Jones t98. Harold Jordon b78. John Jordan b05-06. Stephanie Jordan s79. Elizabeth Joyce a83. Catharena Jung a99.

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Paul Kaeser b66-69. Anita Kahl a77-78. George Kahl b76. John Kahl b80-81, chaplain 81. Rachel Beatty Kahl s47-50. Charlotte Kao a38. Pauline Kao a50-51. Elsie Karnes a54. Helen Karriker a44. Phyllis Karriker s51-54. Robert Karriker t70-73. Sallie Karriker a59, s60-61. Shele Kealy a97-98. Barbara Keck a66-69. David Keck b57-60. David Keck b84-87. Fran Keck a88-91, treasurer 91. George Keck b55-58; chaplain 56; president 57. Tim Keck b61-63.

Paula Keeley s78-79. Elizabeth Keister a61. Helena Keller s00, 02. Kaarina Kelley s94-97. Kimberly Kelly a86. Kristin Kelly a07-10. Karen Kelsey s69-71. Laura Kemp s96. Leta Kendall s59-60. Bill Kennedy b38. Michelle Kennedy a07. Robert Kepley b55-58, president 58. R. Neal Kerley t86. Tonya Kesler s90-94, manager 92-93. Jennifer Kessinger s90. Karl Kessler t94, b95-98, chaplain 95, vice president 97-98. Patricia Kester s58-60.

Bonita Ketner s64, 66. Julie Kettner a79-82, section leader 82. Pete Killam t83. Elizabeth Killian 36. Sarah Killian s37-38. Claudia Carpenter Kilpatrick a41-43, 44. InAe Kim a01-02, vice president 01. Helen Kimball 43. James Kimball b48-49. Selena Kime 42. Karl Kinard t54-57, business manager 55-57. Bill Kincaid b77. Kimberley Kincaid s79-80. Marshall Kincaid b70. Betty King a53-54. Carl King b53-55. Paula King a93. Sidney King b96.

Alice Kipps s41-43. Anna Kirby s56-57. David Kirby t85-86. Marti Kirby s80-83, vice president 82, chaplain 83. Michael Kirby t69. Nancy Kirby s50-51. Phillip Kirby b92. Regina

Kirby s80-83. Stephen Kirby t68. Beth Kirk a68-70; chaplain 70. Miriam Kirk a01-02. Fonda Kirkpatrick s67-68, a69-70; secretary-treasurer 70. James Kiser t51-52. Mack Kiser b76. Marlys Kiser a08-10, wardrobe 09-10. Pete Kissinger t77-78. Judy Kleckley s41.

Lydia Klimp s66-69, vice-president 69. Betty Sue Kluttz a52. Donna Kluttz s49. Dorothy Kluttz s59-61. Marjorie Kluttz a56-58. Allison Kluttz a06-08. Don Kneeburg b58-60, business manager 58-60. Jean Koerner s48-49. Lois Koerwer s95, a96-98, secretary 97-98. Gilda Koontz s47-48. Richard Koop b72-73. Lois Koppen a55-56. Gary Kovar t00-02. Tracy Krautwurst a87. Helen Kreider s47-48, a49. Kenneth Kroesche t95. Max Krohn t77.

Joe Kruszewski b82. Alvin Kuhn b47-48. Mary Beth Kuhn a38, 40-41. Sue Kuhn a47-48. Lynnette Kuran s68-69. Janet Kurth a72. Helga Kuuskraa s61. Anne Kyle s37. Chase Kyles b08. Lewis Kyles b54.

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Rebecca LaCerte a04. Bonnie Lafone a51-52. Nichole Laher s08. David Lail b78-81, section leader 81. Jack Lail b50. Reese Land b91-93. Robert Land b60-62. Morgan Lane t08-09, b10. Tommy Laney t57. Michael Langford b94-98, manager & treasurer 95-97. Diane Larsen a94-95. Kay Lawing a68-71. Michael Lawing b08. Myra Lawing s48. Glenn Lawrence t53-56. Kennie Mae Lawrence a48-51. Calvin Lazenby t85. Mary Leatherman s55.

Jonathan Lebish b94. Kay Ledbetter s83-86, section leader 85-86. Bobbie Lee a49-50. Elaine Lee 42-43. Helen Lee s40-42. Libby Lee a64, 66. Mary Alice Lee a70. Betty LeGore s40. Anna Lehmans s99-01, a02-03, vice president 00. Curt Leins b71-73, assistant manager 71. Lundie Lenoir, rehearsal accompanist 94. Thelma Lentz a45. Robby Lewis b70-71. Ginny Linder a90-91. David Lindler t78-80. Barry Lindley t62-63.

Kathy Lindner a77-80, section leader 78-80. Phyllis Lindsay a70. Jack Lindwall t67-70, 72, section leader 72. Lela Lineberger a76-78, section leader 77, president 78. Pina Lineberger s53-54. Ruth Lineberger a44. Paul Lingle t88-89, b90-91, treasurer 90, chaplain 91. Elinor Link 42-43. Hubert Linn b47-48. Jim Linn t74. Carolyn Lipe a53-54. Nell Lipe s36-37. Peggy Lipe a48-49. Phil Lipe b54. Sue Lipe a56-57. Blake Lippard t98, 00. Margaret Lippard s60.

Anne Lipsey s83. Kristopher Litman b00-03, president 02, vice president 03. Craig Little b62-64. Dan Little t93. Ed Little t78-81. Gayle Coffey Little s55-56, a57-58, vice-president 56. Kenneth Little b57-58. Phyllis Little a99-01. Richard Little b91-93. Tim Little t82. Travis Little t92. Jeremy Littlejohn b10. Geoffrey Liu b96-97. Sam Livengood b68. Donna Livingston a77-80 Steven Llambias b09. Matt Lloyd b92-93. Carolyn Locke s40. Emogene Locke a40-42. Dan Lockman t37. Linda Lockrow a60. Cora Loflin a45. Ivan Loftin b89-90. Jane Lohr a45-48. Mary Lohr a49-51. Barry Long t65. Cynthia Long a70-73. Michael Longford 94. Rick Loop b72. Julianne Loree s90-93. Anna Louba s09. Kristen Louree a02. Betty Love s67-68. Alyssa Lowe a07, s08-10, tour co-manager 10. Beth Lowe a86. Brenda Lowe s06-07. Brenda Lowman s62-64. Tim Ludwig b83-86, section leader 85-86. Rachel Lukas s02-03, a04.

Paul Luman t71-74. Betty Sue Luttz a52. Brett Lybrand b01. William Lyerly b47-50, manager 49-50. Sarah Lynch a01, s03, 06.

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Christine Maack a04-05. Margaret Mabe s63-64. Austin Mack t86. Lanette Mack a79-82. Lenora Mack s79-81. Joshua Mackey t10. Curtiss Maddy t83. Phyllis Maltba a80-82, secretary-treasurer 82. Lauren Mancuso a06-08, section leader 08. Karen Mandish a83. Mary Maness a69-

70. Rachel Maness s37. Maynard Mangum b47. Fernmarie Manthey s63-64. William Marbach t71-72. Cornelia Marion s40-42. John Markas t88-89.

Theodosia Markett s90-93, treasurer 93. Sara Marley s56. Jennifer Marquardt s99-02. Jason Martens t96. Barry Martin t95-98. Holli Martin s99. Janice Martin s49-51. Michael Martin 87. Susan Martin a87-89. Tim Martin b84, t85-87, section leader & chaplain 86, president 87. Walter Marz b49. Lynnae Mathia s02. Sonya Matthews a86.

David Mauney b61-63. Gene Mauney b55. Jack Mauney b37-38. James Mauney t71-74. Josephine Mauney s36-37. Margaret Mauney a69. Marshall Mauney t40, 42. Marshall Mauney t84. Martha Lou Mauney s40-41. Mary Leigh Mauney s68. Mary Vera Mauney s37. Virginia Mauney a68-71, secretary-treasurer 71. W. K. Mauney, Jr. t36-38. Miriam Mauser s60. Tommy Max t87-89. Faith Maxon 42-43, s44. Jacob Mayer b61-64, chaplain 62, vice-president 64. Anna Jean Mayhew a59. Margaret Maynard s47. Faith Maxson s45. Tina McAlpin a79-80. Betsy McBath a81. Bobby McClain b79. Eleanor McCluer a37-38. Alton McCollum t53-56. Earl McCombs b49-51. Pat McCombs s45. Mollie McConnell a05-06. Steve McCorkle b67. Lynn McCotter t77. Kathryn McCoy s88-89. Suzanne McCreary s65-68. Bill McCullough b53-55. Karen McCullough s80. John McDaniel b75-77.

Frances McDonald a75-76. William McDonald b87, 89. John McDougall t41, 47-48. Lois McEachern s50-52. Julie McEvoy s88-89. Kelley McFarland s84. Lynn McGavack s73. Kevin McGee t90. Martha McGee a73-76. Rose Ann McGimpsey s46. Kelly McIlwain s03-05. Heather McIntire a85-88. Duncan McIver t76-79, vice-president 78. Henry McKay b60. David McKinney t78-80. Marc McKinney b78. Cynthia McLain s81-82. Rose McLaughlin s44.

Bobby McLean b79-80. David McManus t90-91, 93. Phyllis McNeely s64. Ray McNeely t61-63, 67-71, president 62. Johnny McNeill b79-81. Rodney McRae b94-95. Kevin McRee t01. Matalene McRee a36-38. Ola Mae McSain s36-37. Abigail McWilliams s06. Mary Medlin a51-53. William Medlin b44, 46-47. John Merck b57, 59-60, vice-president 60. Paul Merrill t06. James Meyer b88. Joey Meyer b00, t01-02. Don Michael t46. Don Michael t52. Stephen Mickey b80-81. Cynthia Milam a71-72. Paul Milholland b80-82, 85.

Anna Beth Miller s10. Anne Miller s48, a49. Bob Miller t50-53, president 53. David Miller b36-38. Doris Miller a46-49. Edward Miller t04-07, secretary & section leader 06, president 07. Eric Miller s02. Erica Miller s02. Frances Miller 36. Glenn Miller b44. Jamie Miller s97-98. Jeff Miller b86-88, chaplain 88. Jennifer Miller s03-05. Kenneth Miller t07-10, section leader 09-10, vice-president 09. Linda Miller a47-49. Marjorie Miller a44, 46-48. Nancy Miller a44, 46-47. Renee Miller a88-89. Ruth Miller s40. Mae Mills s01-02. Steven Mills b07.

Marie Millwood s97. David Minor b70. Martha Minter 45. John Misenheimer t69. Jessica Mitchell a93. Gene Mitchum b49. Ray Mohrmann t75-76. Anne Monroe s99. Barbara Moore s62-64. Deanna Moore s65-66. Emily Moore a00. Jan Moore a76. Jerry Moore b71. Sadie Moore a38. Betty Moose a50. Jeanie Moose s74-75. Miriam Moose s47. Melissa Moose s98. Miriam Moose s45. Nancy Moose s50.

Alice Moretz a36-37. Bettie Moretz s59, 61-62. Emily Moretz s81-a84. H. D. Moretz b37-38, 40. Jeremy Moretz t06-08. Joseph Moretz b57-58. Martha Moretz s37-38, 40. James Morgan b41-42. Joanna Morgan s51. Lois Morgan a48-50. Marion Morgan a38, 40-41. Miriam Morgan s45-47. Nancy Morgan s55-57. Paul Morgan b41-42. Stella Morgan a36-38, president 38. Virginia Morgan s45. Voight Morgan t38.

J. D. Morrison b51. Pat Morrison a51. Sheila Morrison a72-74. Charles Morrow t02-04, tour manager 03, vice president 04. Edith Morrow a40. Valerie Morrow s51-52. Florence Morton a62. Dexter Moser t46-47. Carolyn Moss s69-70. Frances Motsinger a53-56, vice-president 55, secretary-treasurer 56. Betty Ruth Mull a55. George Mull t83-85. Hilda Beach Mullinix a58, 60.

Roland Mullinix t59-60. Joey Munday t84. Bobbie Mundy s46. Charles Murph t58-59. Peggy Murph a60-63. Nancy Murphy a49. Miriam Murray s48-49.

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Christine Nace a90-91. Bill Nail b51. Olivia Nan a93. Bill Nance t55-56. Olivia Narr a92-93. Tim Naumann t82. Shannon Nehrbas s98-00, treasurer 00. Natisha Nelson s93-96. Deondra Newell t10. Geraldine Newsome 42-43. Thomas Newsome b57- 60. Nancy Nichols a61-63, secretary-treasurer 62. Stephanie Nichols a89-90. Caroline Nicholson s97-00. Donna Niemiller s89-90, secretary 90. Heather Nier a90. Ross Niinisto t68-69. Jeff Norris b51-52. Jeff Norris, Jr. b77-78. Theresa Norris s51-54. Celia Notle a77-78. Jeanne Nott a51-53. JoAnna Novak s99, a00, s01, a02, robes 01-02. Michele Nunamaker s75, 77. Kristina Nutting a93. Cantey Nye t55-58.

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Jay Oakey b82. Kelley O'Brien s94. Scott O'Dell t90. Kathy Ogle s80-82. Diedrich Oglesbee t60-61. Jack Oglesbee t50-52. Miriam Oglesbee s51-52. Lois O'Grady s75-77. Karen O'Krepky 87. Reiko Okumura a90. Jeff Olds t81-83, section leader 82-83. Helen Oliphant a47. Denise Oliva s96-99, manager 98-99. Mary Olsen s49-52. Sonja Olsen s52-55. David Olson t96-98. Donna Oman s71-73. Ed Orison b64. Sally Osborn a63-64, 66, secretary-treasurer 66. Meredith Osborne s98, 00. Samuel Ostwalt t40-42. Boyd Overcash t55. Leslie Overcash t10. Marion Overcash a55-58. Michele Overcash s83-86, treasurer 85-86. Richard Overcash b70. Sharon Overcash s85-88, president 88. Melanie Oxentine s81-82.

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Steve Paige t70-71. Betty Jane Palmer a45. Aaron Pannebaker b03-06. Karl Park b47-48. Rick Parkhurst t06, b07, chaplain 07. Sarah Pascoe s52-55; secretary-treasurer 55. Amy Pasden a95-96. Blake Pate b81-83. Alice Patterson s53-56. Betsy Patterson a55-57. Bonnie Patterson a73-76. Jeri Patterson a85. Ollie Patterson s49-52, secretary 51, president 52. Richard Patterson b40-41. Morgan Patton a98. Cares Pauley s08. Jeph Payne t93. Rita Payne s53.

Janet Peace a65-67. Worth Pearce b53. Pauletta Pearson s69-70. Haroldine Peeler s53-54. Steven Peeler b00. Jairo Pereira t09-10. Katie Perry a03. Mary Rose Yoder Perry a61-63. Gary Perryman 68. Lynne Petelle s61-62. Jason Peters b00, t01-02, treasurer 02. John Peters t64. Zachary Peterson t09. Betty Sue Pethel s49-51. Franklin Pethel b46-t49, librarian 49. Elizabeth Petrea s38, 40-41. Joan Petrea s50-52. Kellie Petrea a93-94. Margaret Petrea s41-44. Raymond Petrea b50-52.

Elizabeth Pfefferkorn s67-68, 70. David Pflieger b59-62, manager 61-62. Betty Pharr s47. Don Phillips b71-74, assistant manager 72, manager 73-74. Jack Phillips t49. Lorena Phillips a46. Clyde Piermarini b50. Martha Piper s78. Robert Pitman 71. Alice Ray Pitts a52. Joan Pitts s51. Sidney Pitts b69-72, vice-president 71, president & section leader 72. Terry Pitts t66-69, chaplain 69. Virginia Plaster 43. Kim Pleuss a89. T. C. Plexico b46-48.

Susan Plonk s67-69. Sandy Poindexter t74-76. Brenna Poole s10. Donna Poovey s58-59. Philip Poplin t79. Cherry Porthoff a97. Susan Poteat s87-89. Linda Powell s80-81. Michael

Powell b88-89. Frances Preslar a44-45. Jack Preslar b47. Royale Prevette s45. Frances Price a67-70, secretary-treasurer 68-69, president 70. Phyllis Price a44. Rich Price b79. Tyler Prince t92-96. Diane Pritchard s70-72, 74, chaplain 72. Lorelei Pritchard s74-76.

Chelsie Propst s06-10, section leader 08-10, librarian 09, tour co-manager 10. Kara Propst a95-96, 98. Nell Propst a46. Paul Propst b40-43. David Pruett t77-80, section leader 78-79. Paul Pruett t84-87, assistant manager 85, manager 86. Nellie Pruitt s59. Terry Pruitt b93. Adam Pryor t02-03, chaplain 03. Terry Psioda t67. Julie Puccio 91. Andrew Punch t95. Janet Purat s71-72, chaplain 71. Marilyn Purdham a82-85, secretary 83, section leader 85.

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Kelly Quach t85-88. Anna Quackenboss s95-97. Conrad Quanstrom b65-67, manager 67. Allison Queen 95. Irene Queen a45. Meredith Queen s08.

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Robin Raine s67-68. Donald Ramseur b58-60. Rama Ramsey a76, section leader 76. Van Ramsey b62. Jessica Randazzo s82. Eugene Rankin b41-43. Helen Ratchford a75-76. Marie Ratchford a51-53. Thelma Ratchford a54-57. Eric Readling t80-82. Jessica Reed a06-08. Lynne Bolick Reed s00-01, section leader 00-01. Larry Reed t55-57, 59. Amy Reese s76-77, section leader 77. Andrew Reese t86-89. Matthew Reese t98-00. Terry Reid b92.

Nellena Reinhardt s69-70. Rosalind Reinhardt s62. Diane Rhodes t76-77. Jacob Rhodes t05. Melissa Rhoney s10. David Rhyne t77-80. Frances Rhyne a44-46. Mrs. Mabel G. Rhyne s55. Richard Rhyne s61-64. Robert Rhyne b56-58. Sally Rhyne a89-90. Sara White Rhyne s40. Anne Rice s64. Cristina Rice a92-93. Joyce Rice s55-58. Mildred Rice s55. Jason Richbourg t05-08. Connie Richmond a61. Carole Richter s80. Catherine Richter 42-43.

Erin Richterkessing s89. Andrew Rickel b03-07, president 06, tour manager 07. Adelaide Ridenhour s42-45. Alice Ridenhour s42-45. Bill Ridenhour b49-52. Edith Ridenhour a40-42. Elizabeth Ridenhour 36. Ernest Ridenhour t48. Joel Ridenhour t73. Margaret Ridenhour s42-44. Sarah Ridenhour a47-48. Sharon Ridenhour a71. Wayne Ridenhour t60. Sally Ridgeway s62. Deborah Rieck a77. Nora Rieger s97, 99-00, chaplain 00.

Kara Riggs a94. Kimberly Riggs s02. Mia Riggs s87-90, treasurer 88, vice president 89, president 90. Tommy Riggs b55-56. Alice Riley a73-76. Jerry Rimmer t70-72. Lois Rimmer s40. Cristina Rise 91. Allison Ritchie s83-86, rehearsal accompanist 84-86. Archie Ritchie t59. Carl Ritchie t52-54, vice-president 54. Carol Ritchie s81-84, section leader 83-84. Erica Ritchie s02, a03, s04, a05. G. O. Ritchie b37-38. Jennifer Ritchie s94. Karen Ritchie a73-76. Miriam Ritchie s78. Ross Ritchie t54.

Louise Ritter s54-55. Rosalina Rivera a90-93, secretary 92. Russell Roach t81. Karen Robbins s93. Penni Robbins a85. Rodney Robbins t93. Benjamin Roberts t97-98. Brian Roberts t81. Darlene Roberts s58. Gertrude Roberts a59-60. Lisa Roberts a76. Tanya Roberts s79. Wil Roberts 91. George Robertson t46-48. Will Robertson b90. Ann Robey s87-89. Dwight Robinson t56-59, vice-president 58-59. George Robinson t44. Tammy Robinson s79. Jean E. Robison s49.

Melanie Rochow s57-60. Michele Roeder s89. Joseph Roenbeck t05. Chris Rogan t89-91. Anne Rogers a59. Brownie Rogers 45. Ann Rohleder a71, s72-74, 76. Brent Roland b81-84, section leader 82-83, president 84. Jean Rollins s59-61. Nell Rollins a36-38. Jessica Rose s06.

Richard Roseman b58-59. LeKeisha Ross a02-05, president 04. Lou Rossiter t70. Jessica Rowe s05. Marcus Rowe t79-81. Amy Ruckman a92.

David Rudisill 42. Linda Rudisill a68. Tess Rudisill 66. Rachel Rule 97. Andrew Rullman b76. Danny Runkle b70-72. Anna Russell sa72. Rachel Russell s61. Janet Rustad a70-72. Amy Ryckman a90-91, 93.

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Ann Saddler 66. Kris Saeger s76-79, section leader 79. Carrie Safriet s08. Don Safrit b55-58. Don Safrit b61-64. Donald Safrit b90. Mary Safrit s85-87. Bill Sain b73-76. Mike Sammer t73. Kim Sanders s86, 88. Lois Sanders 91. Marisa Sapanaro s10. Dawn Sapp a83. Dale Sasser a70-72, vice-president/historian 72. C. W. Saunders b91. Kurt Schmidt b03-06, section leader & tour manager 06. David Schmidt b84-86. Marcie Schoenherr a96.

George Schott 36. Gwendolyn Schott a94-96, secretary 94-95, president 96. Matthew Schrum t09-10. Carol Schultz a76. Denise Schulz a95-96. Jill Schumacher a85-86. Bill Schumell b74. Al Schwankert t80-81. John Schweig b85. Inez Seagle a36-38. Craig Sechler t74. Paul Sechrist t47, 49. Alice Kay Seitz a65. Judy Seitz s65. Mary Self 42-43. Nancy Self s45. Diane Sell a72-75. Edward Sell b69-72. Nancy Semones s84-87, secretary 85.

John Sensenbrenner b76-79, co-manager 78, manager 79. Debbie Setzer s77. Jeanne Setzer a36-38. Nancy Setzer s67-68. Peggy Setzer s37, 40. Claudia Setzer a45. Bryan Setzler t86. Mike Shackelford b85-86. Stephen Shackelford b82-84, chaplain 84. Barbara Shade s78. Tony Shaffer t85-86. Frances Sharpe s45. Buffi Shaver s89. Darwin Shaver t73-75. Peggy Shealy s45. Weldon Sheets t47-50, president 49. Margaret Shelby 36.

Cornelia Shell a61-63, s64, president 65. Fate Shell b46. Hildrith Shepherd 42-43. Coite Sherrill b64. Scott Sherrill b86. Jerry Shidal b62. Ann Marie Shipton a66-69. Amy Shirlen s96, a98. Alan Shoffner b71-72. Jenice Shoffner a67. Chris Shogren s78-79. Sandi Showfety s75. Eugenia Shue a62-64. Norman Shue b41. Paul Shue 36. Ray Shue b37. Elizabeth Shuford s45. Frances Shuford s36, 38. John Shuford b80. Larry Shuford b77-78. Patsy Shuford a63-64. Richard Shuford b74-77.

Joe Shumate b50. Kathleen Shumate a51. Jane Shuping s48-a49. Barbara Sidbury a75-77. Bill Sides t48. Lynn Siegmund s70-72. John Sieverts t64. Leslie Sigman b77-80, assistant manager 79, section leader 79. C. Eugene Sigmon t50. Charles Sigmon b50-51. Chris Sigmon t75-76. Eleanor Sigmon a54. Elizabeth Sigmon a42, 44-45. Eugene Sigmon t49. Kathleen Sigmon a49. Kathryn Sigmon a02-03. Mildred Sigmon s46-49. Patricia Sigmon s52-55. Rhodes Sigmon t41-42, 47. Ryan Sigmon b01-02. Steve Sigmon t63-64, 66, manager 64, president 66. Tim Sigmon b72-73. Tim Sigmon t78-80.

Cheryl Sigurdson. s76. Janine Silcox s85, 87. Lorrie Silcox a70-72. Jerry Simmons b60-62. Richard Simmons t81-84, assistant manager 83, manager 84. Shannon Simmons s89-90. Gail Simonson a80. Brenda Simpson s71-72. Eveline Singleton s45. Amy Sink s89-90. David Sink t04. Kevin Sipe t95. Richard Sipe b68-71. Ronald Sipe b68-71. Tony Sipe b82. Adrianne Sisk s98. Mary Louise Sitton a99-00. Eddie Skey b86-88. David Sloop t72. Judy Sloop s66-69. Linda Jo Sloop a62. Luther Sloop 43, t44. Norma Sloop a59-62. Margaret Ann Smart s38. Georgianna Smevog a71-74, secretary 73.

Ada Smith a72-75, section leader 75. Adrian Smith b79, rehearsal accompanist 79. Adrian Smith b05-08, section leader 07-08. April Smith a94. Betty Smith a45. Brenda Smith s56-57. Brent Smith b89-90. Carolyn Smith a62-64. Earl Smith t64. Frances Smith s46-47. Grady Smith t99. Gwendolyn Smith a93-94, 96. Hewitt Smith 36. Isaac Smith t07, b08-10.

Jack Smith t46-b48. Jim Smith b74-75. John Smith b74-77, section leader 77. Judy Smith s70-73. Julia Smith s88-90, section leader 90,. Marguerite Smith s40-42. Marie Smith s08-10, section leader 09-10, secretary 09, robing 09, vice president 10. Matthew Smith b07-08. Mike Smith 91. Robert Smith b46. Robert Smith b77-79, rehearsal accompanist 78. Stephen Smith t73-76. Terry Smith b73-74. Tom Smith b82. Tony Smith t80-81.

Carole Snipes s67. Alan Sonner t68-69. Kurt Soutendijk b89. Scott Southern b79-82, 85, secretary-treasurer 81, president 82. Alice Sowers s45. Sam Sox, Jr. b52-55, president 54. T. J. Spain b94-96. Teresa Spears a83-84. Marlene Speece s84-87. Ann Sperry s73. David Sperry b70-71. Jessica St. Clair a04, s05-07, vice president 06, tour manager 07. Frances Stafford a76. Pat Stamey a73-74, secretary-treasurer 74. Michele Stanley s83-86, vice president 86.

Polly Starnes s45. Marion Starr b44. Mary Helen Stasavich a62-64, secretary 64. Leah Staton a08. Teresa Staton s81. Henry Steele t49. Jacqueline Stellar s01, a02. Doris Stephens s78-79. Brent Stewart b88-91. Jerome Stewart b46. Kristen Stewart a81-83, section leader 83. Diretha Stinson s73-75. Tammy Stinson a92. Emily Stirewalt a82-84. Fred Stirewalt t57-59, assistant manager 58-59. John Stirewalt b78-81. Lois Stirewalt a85-88. Rhonda Stirewalt a81-82. Willie Stirewalt b54-56.

Dowie Stoner 36. Sheryl Stoppelwerth s71-74. Alan Story b89-90. Betty Story a40-42. Debora Stottlemyer s78-81. Ann Stouch a51-52. Jeff Stout b80-81. Phil Stovall b74-78, section leader 78. Tom Stovall b76-78. Doug Stowe t61-62, 64, chaplain 64. Tommie Stowe a70-71. Heidi Strub s80-82. John L. Stuart b57. Brian Sykes t92-93. Mary Anne Styles s52. Adam Sucher t84. Janice Suddreth s89.

Walter Sugg b40, 46-47. Bill Sullivan t75-76. Brian Sumner b93. John Suther t36, 38, 40. Lucille Swanson s62-63. Martin Swartz t58-59. Vickie Swartzel s84. Glynda Swicegood s55-56. Martha Swygert s89.

## - T -

Rebecca Tabor a51-53. Andrew Talian b06-09, co-tour manager 09. Cliff Talyen 74. Ann Taylor a55. Cindy Taylor a80-82. Dickson Taylor t36-38. Mike Taylor b95. Patsy Taylor a48-49. Peggy Taylor 63-64, 66. Rebecca Taylor a68-69. Marietta Teague a60-62. Patricia Teal 43. Wyoline Teal s42, 44-45. Heather Teig a98-00. Annette Teigland a77-78. Sam Temple b53-56. Harold Terry 42, b44. Jane Tesh a70-72, secretary 72. Peggy Shealey Tesh s47-48.

Meghan Testerman a99-00. Jonathan Tharp b94. Jodi Thies s93-96. William Thies b87. Bethany Thomas a05. James Thomas b66-67. Kimberly Thomas s94-97. Mark Thomas b89-94. Ray Thomas b52-53. Alan Thompson t49. Allen Thompson 74. Bob Thompson t61. Dean Thompson b68. Elizabeth Thompson s37. Meredith Thompson a10. Robert Thompson t60. Robin Thompson a86-87. Craig Thornburg t86. Mary Ann Thornburg s62-64.

Madolyn Thorne s40-41. Rachel Tickle s53. Cheryl Tilley s77-79. Marcus Titrud b78. Bill Tolen t54-55. Libby Toler a80-81. Virginia Tompkins s66-67. Laureen Tonnesen s83-85, chaplain 85. Philip Tonnesen b86-87. Jessica Tonzola a98. Jaylee Travis t91-97. Bernard Trexler b36-38, vice-president 38. Ceretha Trexler s37. David Trexler t83-85, assistant manager & secretary 84, manager 85. Edgar Trexler b57-58. Jonathan Trexler t94, 96. Kathleen Trexler s45. Leroy Trexler 42-43. Rebecca Trexler s98.

Katherine Trier a99-02, section leader 00, tour manager 00-01. Baxter Troutman b86. Bernard Troutman b47-50, vice-president 49, president 50. Elmer Troutman b37. Hanson Troutman b46-47. Helen Troutman s44-46, treasurer 45. Kathleen Troutman s41. Violet Troutman s46-49, secretary-treasurer 49. Kem Troxler a81-82. Lida Turbyfill a36-38. Amy

Turner a88-89. Scott Turnmyre t82. Elinor Tyson a49. Michael Tyson b88-91, assistant manager 88, manager 91.

## - U -

Evelyn Uhl s80-82, section leader 82. Becca Updegrave a97.

## - V -

J. P. Van Hoy b70. Stephen VanHorn t67-68. Angela Vanstory s73-76, section leader 75-76. Tiffany Varvaris s00-01, robes 01. Arvind Vasudevan b99. Kristin Vaughan s01. Margaret Vedder s45. Jon Verner b73-75. Alex Viola t60-62, chaplain 62. Teresa Vivona a86-87, 95-97, s98, president 97-98. Eric Vockeroth t90-91. Laura Voelkert s02-05, tour manager 04, section leader 05. Spencer Voelkert b10. Elaine Von Oesen a36-38.

## - W -

Richard Waddell t66-70. Betty Wade s50. Helen Waggoner a44-46. Sondra Wagner a85-88, secretary 88. Philip Wahlberg 43, b44. Lucille Wakefield s44. Steve Wakeman b84-85. Buddy Walck b89. David Walker t91, 93. Robert Walker t49-b51, president 51. Sten Wall b05. Bill Wallace b73-75. Rita Wallace 42, s44. Cynthia Waller s73-75. Jake Walters b51, 53. Claudia Ward s82-83. Elizabeth Ward s06-07, section leader 06. Gordon Ward b56-57. Raymond Warden t93. Margaret Ware s65-67. Betty Warlick a38. Charles Warlick b49-50. George Warlick t40-42. Norman Warlick b50. Matthew Warren b95-96. Timothy Warren, rehearsal accompanist & organist 88, accompanist 89-92, organist 94, organist & accompanist 95-96. Jennifer Warthen a93. Alisse Waters s09-10. Lisa Watkins a81-84. Elyse Watras s93. Baxter Weant b41, 46. Jonathan Weant b02, t03-05. Rebekah Weant a01.

Betty Weatherman a45. Betty Sue Weathers a50. Donna Weaver a65-68, vice-president 68. Janice Weaver a59-61. John Weaver t57-58 Mickey Weaver b80-81. Christopher Webb t90-93, vice president 91-92, chaplain 93. Amanda Weber s03-04. Edwin Weber t06-09, librarian 07, 09. Jeffrey Weber b00-02, b05. Rochelle Weiss s98. Nancy Weissenberg s76-79. Charlotte Weisser 41-42. Lori Welker a83. Betty Wellborn a55. Edith Wells s90. Erin Wells a83. Conrad Wessell b64, 66-67. Mary Roof Wessinger a46. Carolyn West a80. Kevin West b85-86, 88. Tess West a69-70. Cory Westby t05-08, section leader 07-08. Betty Jo Westmoreland s45. Joyce Westmoreland s38. Milton Westmoreland t47. Estelle Wharton a04-06, wardrobe chair 06. Peggy Wheeler s50. Charles White t90. Chris White t81-82. Daniel White b08. Tamela White s85-88.

Alice Whitener s40-42. Hazel Whitener s36-38. Joan Whitener a38-40. Frances Whitener a71-74, section leader 72, rehearsal accompanist 72-74. Hoyle Whiteside t46-47. Shirley Whitley s58-60. Elizabeth Whittecar a68-70. Margaret Whittecar a63-64. Ruth Whittecar a59-61, vice-president 61. Martha Wick s65-68. Patrick Wickham t94-95, manager 94. Elizabeth Wicks a92-93. Charles Wiedey b69-72. Frances Wike s36-37. James Wilhelm b59.

Carole Williams s61-63. Catherine Williams a96. Celendra Williams s05-07. Harvey Williams t65. Leah Williams s01. Lillian Williams s38. Mary Catherine Williams a06. Mary Louise Williams s49. Michael Williams b72. Jeff Wilson t81-82. Larry Wilson b64, 66-67. Lilia Wilson s38. Martha Wilson s73-75. Anna Wingate a72-73. Ann Winget s36-38. Kathleen

Winter a99. Paul Winter b97-00. Jerry Wise b60-63, co-manager 61, vice-president 62. Benjamin Witcher b06. Martha Witherspoon a48-51. Gladys Wofford a40. Nita Wolf a53-55. Mary Ann Wolfe a55. Erika Wolson s02-05. Ashley Woodard a97-99, treasurer 98, president 99. Bryan Woodcock t93. Raymond Wooden t93. Melissa Woods 91. Shannon Woodworth s06. James Wooley, Jr. t65. Raymond Worden t93. Lydia Workman s78. Mary Lee Workman s48-49. Jennifer Worthen s92-95, secretary 93, vice president 94, president 95. Chris Wright t82-83. Ruth Wright s36-38. Ruth Wright a71.

## - Y -

Elizabeth Yarbrough a98-00. Kathy Yeide a82-83, section leader 83. Kaye Yerton s61. Beth Yester a85. Alice Yoder 70. Betty Yoder a46-49. Charles Yoder b76-77. Denise Yoder s94-95. Doris Ann Yoder s49. Harold Yoder b40-42. John Yoder b49-52, vice-president 52. Juanita Yoder s41-42. Larry Yoder b63-64. Maribeth Yoder a78-81, president 81, rehearsal accompanist 81. Mary Yoder a68-70. Matthew Yoder b95-97, chaplain 96-97. Nathan Yoder t96, 98, chaplain 98. Susan Yoder a74-75. Wayne Yoder b65-67. Martin Yonts, t44. Elizabeth York a79. Alice Yorke s67-70. Faith Young s65-67. Jack Young b46-47. Karen Young s94. Pam Young s80. Barbara Yount s47-49. Joan Yount a53. Lindsay Yount s08.

## - Z -

Rachel Zahran s10. Ruth Zartman a54. Sam Zealy t70. Katherine Zenker s47. Ruby Zimmerman a49-50. Lucas Zubrod b96-99, manager 98-99. Jan Zuehlsdorff s72-73

## Appendix B:
## A Cappella Choir
## Concert Appearances

**1936.** Feb. 23: Hickory. Mar. 15: Granite Falls. Mar. 22: Hickory. Apr. 14: Gastonia. Apr. 19: Lincolnton. Apr. 21: Concord, China Grove. May 3: Kings Mountain. May 17: Landis. Also Charlotte, Cherryville, Salisbury.

**1937.** Mar 7: Hickory. April 25: Gastonia. May 2: Cherryville. May 9: Charlotte. May 16: Landis. May 23: Hickory. Also Salisbury, Concord, China Grove, Albemarle, Statesville, five others.

**1938.** Mar. 13: Bear Poplar. Mar. 20: Morganton. Mar. 27: Hickory.

**1939.** Feb. 19: Newton, Hickory. Feb. 26: Morganton, Hickory. Mar. 5: Charlotte. Mar. 26, Maiden. Apr. 2: Troutman, Statesville. Apr. 16: Concord. Apr. 23: Wilmington. Apr. 30: Albemarle. May 7: High Point, Winston-Salem. May 14: Kings Mountain, Gastonia.

**1940.** Mar. 10: Hickory. Mar. 17: Statesville. Mar. 31: Salisbury. Apr. 7: Charlotte. Apr. 14: Mt. Pleasant, Albemarle. Apr. 21: Concord, Kannapolis. Apr. 28: Hickory. May 5: Kings Mountain, Gastonia. May 11: Danville, Va. May 12: High Point, Winston-Salem.

**1941.** Mar. 16: Hickory. Mar. 23: Maiden. Mar. 30: Hickory. Apr. 20: Cherryville, Charlotte. Apr. 27: Winston-Salem. May 4: Hickory. May 11: Thomasville, High Point. May 18: Concord. Also Morganton, Statesville.

**1942.** Mar. 11: Morganton. Mar. 22: Landis. Mar. 29: Claremont, Statesville. Apr. 12: Cherryville, Lincolnton. Apr. 19: Burlington, High Point. Apr. 26: Charlotte. May 3: Hickory. May 10: Gastonia. May 17: Concord, Albemarle.
1943.

**1944.** Apr. 16: Hickory. Apr. 30: Hickory. May 14: Newton.

**1945.** Apr. 29: Lenoir. May 13: Hickory. May 27: Hickory.

**1946.** Mar. 5: Hickory. Apr. 16: Concord. Apr. 17: Hickory. Apr. 24: Lenoir.

**1947.** Mar. 30: China Grove. Mar. 31: Kings Mountain. Apr. 1: Cherryville. Apr. 2: Hickory. Apr. 13: Morganton. Apr. 20: Lincolnton, Statesville. Apr. 27: Salisbury, Charlotte. May 4: Hickory.

**1948.** Mar. 21: Statesville. May 2: Salisbury, High Point. May 9: Wilmington. May 10: Fayetteville. May 16: Hickory. Also Concord, Shelby, Liberty.

**1949.** Mar. 27: Shelby, Gastonia. Apr. 3: Thomasville, High Point. Apr. 10: Statesville. Apr. 29: Greensboro. May 1: Burlington, Raleigh. May 2: Rocky Mount. May 3: Fayetteville. May 5: Hickory. May 15: Charlotte.

**1950.** Mar. 10: Albemarle, Concord. Mar. 12: China Grove, Lincolnton. Apr. 2: Julian, Asheboro. Apr. 16: Salisbury. Apr. 23: Winston-Salem. Apr. 24: Greensboro. Apr. 25: Raleigh. Apr. 26: Fayetteville. Apr. 27: Sanford. May 7: Kings Mountain, Gastonia. May 14: Hickory. Also Newton.

**1951.** Apr. 1: Spindale, Cherryville. Apr. 8: Salisbury, Kannapolis. Apr. 22: Statesville, Burlington. Apr. 23: Lynchburg, Va. Apr. 24: Harrisonburg, Va. Apr. 25: Martinsburg, W. Va. Apr. 26: Hagerstown, Md. Apr. 27: Pottstown, Pa. Apr. 29: Germantown, Pa.; Upper Darby, Pa. May 6: Hickory. May 13: Andrews, Asheville.

**1952.** Feb. 24: Lincolnton, Dallas. Mar. 9: Concord, Salisbury. Mar. 16: Albemarle, Charlotte. Mar. 19: Morganton. Mar. 23: Kings Mountain, Gastonia. Apr. 6: Kannapolis, Concord. Apr. 27: Thomasville, Greensboro. Apr. 28: Sanford. Apr. 29: Rocky Mount. Apr. 30:

Wilmington. May 1: Fayetteville. May 4: Hickory.

**1953.** Mar. 22: Rockwell, Lexington. Mar. 29: Concord, China Grove. Apr. 19: Statesville, Winston-Salem. Apr. 20: Gibsonville. Apr. 21: Burlington, Greensboro. Apr. 22: Salisbury. Apr. 23: Albemarle. Apr. 24: Kannapolis. Apr. 26: Hickory. May 3: Vale, Newton.

**1954.** Mar. 28: Kings Mountain, Gastonia. Apr. 4: Concord, Charlotte. Apr. 11: Kannapolis, Salisbury. Apr. 24: Lynchburg, Va. Apr. 25: Roanoke, Va. Apr. 26: Harrisonburg, Va. Apr. 27: Allentown, Va. Apr. 28 Easton, Pa. Apr. 29: Newark, N. J. Apr. 30: Wilmington, Del. May 2: Arlington, Va.; Washington, D. C. May 9: Hickory. May 16: Hickory.

**1955.** Mar. 13: Cherryville, Lincolnton. Mar. 20: Kannapolis, Concord. Mar. 27: Salisbury, Landis. Apr. 3: Concord, Gastonia. Apr. 17: High Point, Greensboro. Apr. 18: Winston-Salem. Apr. 19: Sanford. Apr. 20: Fayetteville. Apr. 21: Lexington. Apr. 24: Hickory. May 1: Charlotte.

**1956.** Mar. 18: Hickory, Lenoir. Mar. 25: Granite Quarry, Salisbury. Apr. 8: Lincolnton, Kings Mountain. Apr. 10: Shelby. Apr. 15: Newton. Apr. 22: St. Petersburg, Fla. Apr. 23: Savannah, Ga. Apr. 24: Charleston, S. C. Apr. 25: North Augusta, S. C. Apr. 26: Atlanta, Ga. Apr. 27: West Columbia, S. C. Apr. 29: Spartanburg, S. C.; Newberry, S. C. May 6: Hickory.

**1957.** Mar. 24: Landis, Salisbury. Mar. 31: Lincolnton, Concord. Apr. 7: Kannapolis, Charlotte. Apr 14: Morganton, Asheville. Apr. 23: Winston-Salem. Apr. 24: High Point. Apr. 25: Chapel Hill. Apr. 26: Greensboro. Apr. 27: Raleigh. Apr. 28: Wilmington. Apr. 29: Fayetteville. May 19: Hickory.

**1958.** Mar. 9: Kings Mountain, Gastonia. Mar. 16: Albemarle. Mar. 23: Salisbury. Mar. 30: China Grove, Statesville. Apr 13: Greensboro. Apr 14: Newport News, Va. Apr. 15: New Kensington, Pa. Apr. 16: Teaneck, N. J.

**1959.** Mar 15: Lincolnton, Landis. Mar. 22: Faith. Apr. 5: Richfield, Kannapolis. Apr. 19: Asheville, Flat Rock. Apr. 20: Asheville, Hendersonville. Apr. 21: High Point. Apr. 22: High Point, Burlington. Apr. 23: Elon College, Rocky Mount. Apr. 24: Wilmington. Apr. 25: Fayetteville. Apr. 26: Charlotte. May 3: Hickory.

**1960.** Mar. 13: Salisbury, Concord. Mar. 27: Atlanta, Ga. Mar. 28: Augusta, Ga. Mar. 29: Jacksonville, Fla. Mar. 30: Bradenton, Fla. Mar. 31: St. Petersburg, Fla. Apr. 1: Savannah, Ga. Apr. 2: Charleston, S. C. Apr. 3: Leesville, S. C. Apr. 7: Hickory.

**1961.** Mar. 16: Salisbury, Southmont. Apr. 9: Belmont, Gastonia. Apr. 16: Asheville. Apr. 17: Swannanoa. Apr. 18: Hendersonville. Apr. 19: Lexington. Apr. 20: Jacksonville. Apr. 21: Wilmington. Apr. 22: Fayetteville. Apr. 25: Hickory.

**1962.** Mar. 18: Salisbury, Kannapolis. Mar. 25: Kings Mountain, Lincolnton. Apr. 1: Martinsville, Va. Apr. 2: Lynchburg, Va. Apr. 3: Ellicott City, Md. Apr 4: Hagerstown, Md. Apr. 5: Gilbertsville, Pa. Apr. 6: Teaneck, N. J. Apr. 10: Hickory.

**1963.** Apr. 1: Jefferstown, Ky.; Peoria, Ill. Apr. 2: Northbrook, Ill. Apr. 3: Springfield, Ohio Apr. 4: Columbus, Ohio. Apr. 7: Hickory.

**1964.** Mar. 22: Cherryville, Charlotte. Apr. 5: Rockwell. Apr. 12: Marion,Va. Apr. 14: Madison, Va. Apr. 15: Norfolk, Va. Apr. 16: Rocky Mount. Apr. 17: Fayetteville. Apr. 19: Hickory.

**1965.** Mar. 14: Dallas. Mar. 21: Lexington. Mar. 28: Lynchburg, Va. Mar. 29: Baltimore, Md. Mar. 30: Southhampton, Pa. Mar. 31: McGuire Air Force Base, N. J. Apr. 1: New Hyde Park, N. Y. Apr. 4: Hickory.

**1966.** Mar. 13: Concord. Mar. 20: Gastonia. Mar. 27: Jacksonville, Fla. Mar. 28: Melbourne, Fla. Mar. 29: Miami, Fla. Mar. 30: West Palm Beach, Fla. Mar. 31: St. Petersburg, Fla. Apr. 3: Hickory.

**1967.** Mar. 19: Salisbury. Apr. 2: Roanoke, Va. Apr. 3: Pittsburgh, Pa. Apr. 5: Liverpool, N. Y. Apr. 6: Leacock, Pa.; Teaneck, N. J. Apr. 7: Washington, D. C. Apr. 9: Hickory.

**1968.** Mar. 31: Burlington. Apr. 1: Norfolk, Va. Apr. 2: Staunton, Va. Apr. 3: New Tripoli, Pa. Apr. 4: Oldwick, N. J. Apr. 7: Hickory.

**1969.** Mar. 16: Statesville, Kannapolis. Mar. 23: Columbia, S. C. Mar. 24: Atlanta, Ga. Mar. 25: Brunswick, Ga. Mar. 26: Albany, Ga. Mar. 27: Valparaiso, Fla.; Fort Walton Beach, Fla. Mar. 30: Hickory.

**1970.** Mar. 8: Gastonia, Charlotte. Mar. 15: Lynchburg, Va. Mar. 16: Lansdale, Pa. Mar. 17: Jacksonville, Pa. Mar. 18: Wilkes-Barre, Pa. Mar. 19: Freehold, N. J. Mar. 22: Hickory. Apr. 12: Lenoir. May 25: Tiel, Holland. May 26: Cologne, Germany. May 27: Speyer, Germany. May 30: Innsbruck, Austria. June 2: Nuernberg, Germany. June 7: West Berlin, Germany. June 8: Copenhagen, Denmark. June 9: Norrkoping, Sweden. June 10: Stockholm, Sweden.

**1971.** Mar. 13: Maiden, Forest City. Mar. 21: China Grove, Greensboro. Mar. 27: New Market, Va. Mar. 28: Washington, D. C.; Walkersville, Md. Mar. 29: Carlisle, Pa. Mar. 30: New York City, N. Y. Mar. 31: Bridgeport, Conn. Apr. 1: Worcester, Mass. Apr. 4: Hickory.

**1972.** Mar. 26: Clinton, S. C.; Greenville, S. C. Apr. 13: Claremont. Apr. 16: Kinston. Apr. 21: Fayetteville. Apr. 22: Walterboro, S. C. Apr. 23: Atlanta, Ga. Apr. 24: Tallahassee, Fla. Apr. 25: Clearwater, Fla. Apr. 26: Miami, Fla. Apr. 27: Orlando, Fla.; Winter Park, Fla. Apr. 28: Orlando, Fla. Apr. 30: Hickory.

**1973.** Mar. 25: Salisbury, Burlington. Apr. 1: Winston-Salem, Raleigh. Apr. 6: Asheville. Apr. 7: Blytheville Air Force Base, Ark. Apr. 8: Ferguson, Mo. Apr. 9: Salina, Kans. Apr. 10: Dallas, Tex. Apr. 11: Houston, Tex. Apr. 15: Hickory.

**1974.** Mar. 24: Liberty, Salisbury. Mar. 31: Rockingham, Charlotte. Apr. 1: West Columbia, S. C. Apr. 2: Savannah, Ga. Apr. 3: Jacksonville, Fla. Apr. 7: Hickory. May 7: Newton. May 16: Lenoir. May 19: Morganton. June 1: Dronten, Holland. June 2: Diez, West Germany. June 3: Hachenburg-Alstadt, West Germany. June 4: Nuernberg-Buchenbuehl, West Germany. June 6: Badin, Austria. June 7: Salzburg, Austria. June 8: Bad Reichenhall, Austria. June 11: Venice, Italy. June 14: Dorfplatz Frendendorf, Switzerland. June 18: London, England.

**1975.** Apr. 13: Albemarle, Charlotte. Apr. 15: Statesville. Apr. 18: Bluefield, W. Va. Apr. 19: Huntington, W. Va. Apr. 20: Bellevue, Ky. Apr. 21: Parkersburg, W. Va. Apr. 22: Butler, Pa. Apr. 23: Martinsburg, W. Va. Apr. 24: Hagerstown, Md. Apr. 27: Hickory.

**1976.** Mar. 21: Mooresville, Concord. Mar. 23: Morganton. Mar. 26: Columbia, S. C. Mar. 27: Summerville, S. C. Mar. 28: Charleston, S. C.; Savannah, Ga. Mar. 29: College Park, Ga. Mar. 30: Montgomery, Ala. Mar. 31: Pensacola, Fla. Apr. 1: New Orleans, La. Apr. 4: Hickory. Apr. 11: Dallas.

**1977.** Mar. 20: Charlotte, Kings Mountain. Mar. 22: Hildebran. Mar. 24: Wilmington. Mar. 25: Raleigh. Mar. 26: Durham. Mar. 27: Hampton, Va.; Baltimore, Md. Mar. 28: Hagerstown, Md. Mar. 29: Malvern, Pa. Mar. 30: Columbus, Ohio. Mar. 31: Chicago, Ill. Apr. 3: Hickory.

**1978.** Apr. 16: Albemarle, Charlotte. Apr. 23: Spartanburg, S. C. Apr. 24: Burlington. Apr. 25: Pulaski, Va. Apr. 26: Chattanooga, Tenn. Apr. 27: College Park, Ga. Apr. 30:

Hickory. June 2: Cologne, Germany. June 4: Lingen, Germany. June 5: Celle, Germany. June 10: Dachau, Germany. June 13: Gengenbach, Germany. June 19: Aachen, Germany.

**1979.** Mar. 25: Winston-Salem, Concord. Apr. 1: Columbia, S. C. Apr. 2: Savannah, Ga. Apr. 3: Orlando, Fla.; Orange Park, Fla. Apr. 4: Winter Park, Fla. Apr. 5: Pompano Beach, Fla. Apr. 8: Hickory.

**1980.** Mar 16: Cherryville, Belmont. Mar. 23: Lexington, Fayetteville. Mar. 24: Alamance. Mar. 25: Fredericksburg, Va. Mar. 26: Thurmont, Md. Mar. 27: Ambler, Pa. Mar. 30: Hickory.

**1981.** Mar. 29: Mt. Holly, Charlotte. Apr. 5: China Grove, Kannapolis. Apr. 6: Summerville, S. C. Apr. 7: Jacksonville, Fla. Apr. 8: Melbourne Beach, Fla. Apr. 9: Rotonda West, Fla. Apr. 12: Hickory.

**1982.** Mar. 28: Salisbury, Greensboro. Mar. 29: Wilmington. Mar. 30: Wilson. Mar. 31: Norfolk, Va. Apr. 1: Springfield, Va. Apr. 4: Hickory. Apr. 17: Raleigh. May 13-June 1: Lingen, Germany; Bremen, Germany; Castelfranco-Veneto, Italy; Oberammerau, Germany; Winterthur, Switzerland; Neuvy, France; Paris, France.

**1983.** Mar. 20: Arden N. C.; Spartanburg, S. C. Mar. 21: Savannah, Ga. Mar. 22: Orange Park, Fla. Mar. 23: West Palm Beach, Fla. Mar. 24: Bonita Springs, Fla.

**1984.** Apr. 1: Mt. Pleasant, China Grove. Apr. 8: Stanley, Belmont, Winston-Salem. Apr. 9: Richmond, Va. Apr. 10: Audubon, Pa. Apr. 11: Stamford, Conn. Apr. 12: Montclair, N. J. Apr. 15: Hickory.

**1985.** Mar. 23: Asheboro. Mar. 24: Columbia, S. C. Mar. 25: Marietta, Ga. Mar. 26: Birmingham, Ala. Mar. 27: Pensacola, Fla. Mar. 28: Baton Rouge, La. Mar. 31: Hickory.

**1986.** Kannapolis; Charlotte; Greensboro; Fayetteville; Luray, Va.; Lancaster, Pa.; Hamburg, Pa.; Mt. Kisco, N. Y.; Hickory (2); Newton; Cherryville; Salisbury (2); Bergzabern, Germany; Weingarten-Karlsruhe, Germany; Ulm, Germany; Fuessen, Germany; Paris, France.

**1987.** Lincolnton; Vale; Shelby; Conover; Statesville; West Columbia, S. C.: Myrtle Beach, S. C.; Savannah, Ga.; Vero Beach, Fla.; Longwood, Fla.; Hickory.

**1988.** Dallas; Statesville; Salisbury; China Grove; Raleigh; Hampton, Va.; Silver Spring, Md.; Jeannette, Pa.; West Chester, Pa.; Hickory.

**1989.** Faith; Kannapolis; Wilmington; Columbia, S. C.; Little Mountain, S. C.; Prosperity, S. C.; Tallahassee, Fla.; Ocean Springs, Miss.; Hickory.

**1990.** Mar. 31-Apr. 8: Hickory; Boone; Salisbury; Charlotte; Burlington; Fayetteville; Columbia, S.C.; Charleston, S. C.; Hickory. May: European tour including Paris, France.

**1991.** Charlotte; Lincolnton; Winston-Salem; Southern Pines; Rural Retreat, Va.; Burke, Va.; Devon, Pa.; Ambler, Pa.; Hickory.

**1992.** Hickory. Belmont. Apr. 5: Salisbury, Lexington, S. C. Apr. 6: Springfield, Ga. Apr. 7: Palm Bay, Fla. Apr. 8: Tampa, Fla. Apr. 9: Kissimmee, Fla. Hickory.

**1993.** Mar. 21: Hendersonville, Gastonia. Mar. 28: Concord, Raleigh. Mar. 29: New Bern. Mar. 30: Hampton, Va. Mar. 31: Richmond, Va. Apr. 1: Beltsville, Md. Apr. 4: Hickory.

**1994.** Apr. 10: Charlotte; Burlington. Apr. 11: Columbia, S.C. Apr. 12: Savannah, Ga. Apr. 13: Jacksonville, Fla. Apr. 14: Ormand Beach, Fla. Hickory.

**1995.** Apr. 2: Greensboro, Lexington. Apr. 3: Rocky Mount. Apr. 4: Stafford. Va. Apr. 5: Lansdale, Pa. Apr. 6: Marlton, N. J. Apr. 9: Hickory.

**1996.** Taylorsville; Kings Mountain; Asheville; North Charleston, S. C.; Gainesville, Fla.; Naples, Fla.; Brandon, Fla.; Hickory.

**1997.** Morganton. Apr. 6: Newton, Hendersonville. Apr. 7: Knoxville, Tenn. Apr. 8: Marietta, Ga. Apr. 9: Birmingham, Ala. Apr. 10: Ocean Springs, Miss. Apr. 13: Hickory.

**1998.** Mar. 22: Claremont. Mar. 29: Dallas, Salisbury. Mar. 30: Southern Pines. Mar. 31: Norfolk, Va. Apr. 1: Landisville, Pa. Apr. 2: Hollis Park Gardens, N. Y. Apr. 5: Hickory.

**1999.** Hickory; Gastonia; Winston-Salem; Leesville, S. C.; Tallahassee, Fla.; Orange Park, Fla.; Pampano Beach, Fla.; Hickory. Apr. 29: Altenburg, Germany; Wittenberg, Germany. Apr. 30: Schmoln, Germany. June 1: Bratislava, Slovakia. June 11: Paris, France.

**2000.** Mar. 26: Newton. Apr. 2: Conover, Concord. Apr. 3: Richmond, Va. Apr. 4: Silver Spring, Md. Apr. 5: Baltimore, Md.; Ellicott City, Md. Apr. 6: Gettysburg, Pa.; State College, Pa. Apr. 9: Hickory.

**2001.** Mar. 25: Hickory. Apr. 1: Winston-Salem; Lynchburg, Va. Apr 2: Parkersburg, W. Va. Apr. 3: Columbus, Ohio; Mansfield, Ohio. Apr. 4: Rocky River, Ohio: Fairview Park, Ohio. Apr. 5: Greenville, Pa. Apr. 8: Hickory.

**2001-02.** Oct. 4: Cincinnati, Ohio. Oct. 5: Indianapolis, Ind. Oct. 6: Chicago, Ill. Oct. 8: Middletown, Ohio. Mar. 22: Charlotte. Mar. 23: Boone. Mar. 24: Lincolnton. Apr. 5: Burlington. Apr. 7: Wilmington. Apr. 8: Salisbury (2). Apr 14: Hickory.

**2003.** Mar. 16: Concord. Mar. 18: Blacksburg, Va. Mar. 19: Norfolk, Va. Mar. 20: Southern Pines. Mar. 21: Charleston, S. C. Mar. 22: Columbia, S. C. Mar. 23: Hickory. May 13: Speyer, Germany. May 16: Stuttgart, Germany. May 17: Oberammergau, Germany. May 21: Altenburg, Germany. May 24: Wittenberg, Germany. May 26: Berlin, Germany.

**2004.** Mar. 14: Statesville. Mar. 19: Winchester, Va. Mar. 20: Bethlehem, Pa. Mar. 21: New York City, N. Y. Mar. 22: Towson, Md.; Silver Spring, Md. Mar. 23: Washington, D. C.; Annapolis, Md. Mar. 24: Durham. Mar. 28: Hickory.

**2005.** No tour.

**2006.** Feb. 19: Charlotte. Mar. 3: Concord. Mar. 4: Savannah, Ga. Mar. 5: Brunswick, Ga.; Jacksonville, Fla. Mar. 6: Port Orange, Fla. Mar. 8: Vero Beach, Fla. Mar. 9: Deerfield Beach, Fla. Mar. 10: Temple Terrace, Fla. Mar. 11: Largo, Fla. Mar. 12: Augusta, Ga. Mar. 19: Hickory.

**2007.** Mar. 21: Knoxville, Tenn. Mar. 22: Harrisonburg, Va. Mar. 23: Lansdale, Pa. Mar. 24: Lebanon, Pa. Mar. 25: Frederick, Md.; Baltimore, Md. Mar. 26: Lynchburg, Va. Apr. 1: Hickory. May 17: St. Petersburg, Russia. May 20: Tallin, Estonia (2). May 21: Helsinki, Finland. May 22: Poltsamaa, Estonia. May 23: Tartu, Estonia. May 24: Riga, Latvia. May 27: Vilnius, Lithuania.

**2008.** Feb. 10: Durham. Feb. 29: Boone; Nashville, Tenn. Mar. 1: Kirkwood, Mo. Mar. 2: River Forest, Ill. Mar. 3: Chicago, Ill. Mar. 4: Bloomington, Minn. Mar. 5: Northfield, Minn.; West Des Moines, Iowa. Mar. 6: Indianapolis, Ind. Mar. 14: Hickory. Apr. 18: Blacksburg, Va.

**2008-09.** Oct. 23: Wilmington. Oct. 24: Myrtle Beach, S. C. Oct. 25: Charleston, S. C. Oct. 26: Charlotte. Apr. 18: Hickory.

**2009-10.** Oct. 22-24: Richmond, Va.; Washington, D. C.; Warrenton, Va. Mar. 7: Salisbury, Kannapolis. Mar. 12: Oak Ridge, Tenn. Mar. 13: Franklin, Tenn. Mar. 14: Atlanta, Ga.; Marietta, Ga. Mar. 16: Lexington, S. C. Mar. 17: New Bern. Mar. 18: Winston-Salem. Mar. 21: Hickory.

## Appendix C:
A Cappella Choir
Frequency of Tour Performances of Individual Works
As Of May 2010
Compiled by James M. Gossler '76

**Years - Works**

45 - O Day, Full of Grace - F. Melius Christiansen
16 - All Breathing Life - J. S. Bach
15 - Lamb of God - F. Melius Christiansen
14 - Come, Let Us Sing - C. Schvedoff
12 - Hodie Christus Natus Est - Healey Willan
11 - Wake, Awake - F. Melius Christiansen
10 - The Lord Is My Shepherd (From the Psalms) - Earl Rogers
9 - Die Mit Tranen Saen (They Who Grieving Soweth) - Johann Hermann Schein (6 German, 3 English)
    Hail, Gladdening Light - Healey Willan
    Jerusalem, My Happy Home - arr. Leland B. Sateren
    Misericordias Domini - Francesco Durante
    Peace I Leave with You (Three Motets) - Knut Nystedt
8 - Ascendit Deus - Jacobus Gallus
    Be Thou with Me - Johann W. Franck
    E'en So Lord Jesus, Quickly Come - Paul Manz
    Honor and Glory (Magnificat) - J. S. Bach
    I Will Praise Thee, O Lord (Three Motets) - Knut Nystedt
    Lullaby on Christmas Eve - F. Melius Christiansen
    Praise Ye God - Peter I. Tchaikovsky
    Salvation Is Created - Paul Tschesnokoff, arr. George Mattingly
    Thus Saith the Lord (Three Motets) - Knut Nystedt
7 - Beautiful Savior - F. Melius Christiansen
    Hallelu, Praise Ye the Lord (From the Psalms) - Earl Rogers
    Lord, Thou Hast Been Our Dwelling Place (From the Psalms) - Earl Rogers
    O Sing unto the Lord - Hans Leo Hassler
6 - Agnus Dei - B. Kalinnikoff
    Exultate Deo - Alessandra Scarlatti
    Hodie Christus Natus Est - Giovanni P. Palestrina

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